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OF THE WORKS OF THE MOST EMINENT DUTCH PAINTERS
OF THE SEVENTEENTH CENTURY

BASED ON THE WORK OF

JOHN SMITH

BY

C. HOFSTEDE DE GROOT

TRANSLATED AND EDITED BY EDWARD G. HAWKE

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[WITH THE ASSISTANCE OF KURT FREISE AND DR. KURT ERASMUS]

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PREFACE

THIS volume contains the descriptions of the works of Frans Hals, the two Ostades, and Adriaen Brouwer. It has been compiled on the same principles as were followed in the first and second volumes, to the prefaces of which it is enough to refer. But I must make some remarks on two points.

The first is the relation of the English edition to the German. The English edition contains additions, especially on pp. 224-246 of the second volume, for which I cannot assume any responsibility. Several of the pictures there attributed to A. Cuyp were known to me, but had been purposely omitted because I did not and do not believe in their authenticity. Arrangements have been made to avoid such differences between the two editions in future.

In the second place, I must say a few words about the reviews of the first and second volumes. A large number of them testify in general terms to the usefulness of such a work, without examining the volumes critically. Of those which subject the work to a close scrutiny I may name three: namely, the notice by Dr. A. Bredius in the *Repertorium für Kunstwissenschaft*, vol. xxxi. p. 81, and vol. xxxii. p. 82; the anonymous review in the *Athenaeum* of August 8, 1908; and the notice by E. W. Moes in the *Zentralblatt für Kunstwissenschaftliche Literatur*, 1909, p. 147. To these critics I am grateful not only for their commendation but also and in a still greater

degree for their valuable additions and corrections. Herr Moes, in particular, has taken great pains in comparing the book with his own notes. He may be assured that all his observations will be carefully weighed and that those with which I agree will be utilised in the supplement.

Unfortunately, Herr Moes, trusting to the accuracy of his own notes, has too often taken me to task without justification. He complains, for instance, that I have not mentioned the acquisition of pictures by museums (for instance, Metsu 13), or the appearance of pictures in exhibitions (for instance, Jan Steen 694), although these events did not take place till after the section in question was at press, if not actually published. Very often, too, he offers as a correction what I have already said in the text, as, for instance, under Jan Steen 86, 456, 503*b*, 534, and 716; Metsu 161 (which, like 136, came from the Choiseul collection) and Dou 136. I shall perhaps deal elsewhere with the other points in Herr Moes' criticism. Here I shall only touch upon his contention that a catalogue of the pictures falsely attributed in printed works to the masters with whom I deal would have formed one of the most useful sections of the book. As to this I would remark :

(1) From the first I intended to describe the genuine works of a master, and not those falsely attributed to him. This lies outside my programme and forms a separate task for those who care to undertake it.

(2) A catalogue of pictures falsely ascribed to masters in printed works—that is to say, in catalogues of exhibitions, collections, and auction-sales—would certainly have increased the size of the book by 40 or 50 per cent, and even more in the case of the great masters like Rembrandt.

(3) The first volume of such a catalogue would have caused the present owners of such pictures to feel so much annoyance at

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my action that I might have been deprived of their help, which is necessary for the compilation of the remaining volumes of the "genuine" catalogue. However useful the enlarged catalogue might be, this seemed too high a price to pay for it.

In this volume Herr Kurt Freise has prepared the Adriaen van Ostade section for the press, while Dr. Kurt Erasmus has prepared the other sections.

C. HOFSTEDE DE GROOT.

's GRAVENHAGE,
February 1910.

TRANSLATOR'S NOTE

As in the first and second volumes, the translator has, from personal observation, or with the assistance of others, been able to amplify the descriptions of a number of pictures in British collections, and to note, either in the text or in the index, changes of ownership that have occurred since the German text was printed. Encouraged by the approval bestowed upon the index of painters and engravers which he added to the second volume, the translator has compiled a similar index for this volume. The translator has to express his gratitude to Sir Charles Holroyd, Director of the National Gallery ; to Mr. Edward Robinson, Assistant Director of the Metropolitan Museum, New York ; and to Mr. D. S. Meldrum, among others, for their courteous advice and assistance in the preparation of this volume.

EDWARD G. HAWKE.

DIRECTIONS TO THE READER

1. The pictures are arranged according to their subjects in the following groups: Sacred History, Mythology, Profane History, Allegory, Genre, Portraiture, Landscape, Still-Life, and Undescribed Pictures.

2. Within each group the pictures known to exist are described as far as possible in the alphabetical order of the names of the towns where they are preserved.¹ Then follow the pictures known only from descriptions in books, in the chronological order of the notices referring to them.

3. The numbering is continuous. Pictures, the descriptions of which are lacking in precision, are given numbers with letters appended; this signifies that any such picture is probably recorded under a separate number with a full description. In exceptional cases, however, newly discovered pictures have had to be inserted in their proper places in the list, and assigned numbers with letters.²

4. The titles of the pictures known to the compiler by personal inspection, and of a few known to him from trustworthy reports or good photographs, are printed in capitals.

5. In the measurement of pictures the height precedes the breadth. The terms "right" and "left" are used from the spectator's point of view.

6. In the descriptions of pictures not known to the compiler, the critical remarks are copied from the book or sale-catalogue quoted as an authority for the existence of the picture.

¹ In cases where a picture has changed hands while the book was passing through the press, it has not always been possible to adhere to this rule.

² In several cases, while the book has been passing through the press, two pictures separately described have been found to be identical. In such cases the two entries have been amalgamated and one of the numbers left blank.—*Translator's Note.*

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SECTION IX

FRANS HALS

FRANS HALS was born in Antwerp of parents who belonged to Haarlem. The accepted theory that he was of the patrician or governing class has been rendered doubtful by Moes, who points out that the arms borne by the patrician family of Hals differed from those of Frans Hals' grandson. We do not know the exact year of his birth; there is no direct contemporary or trustworthy information on this point. We have, therefore, to deduce the probable date from a combination of several facts. The first is that Frans Hals is mentioned in the biography of Karel Mander as being a pupil of that artist. Now, Van Mander left Haarlem in 1603, in order to devote himself to the literary work on which he was engaged, till his death in 1606; therefore Hals must have frequented his studio before 1603. Secondly, Mathias Scheits, who was a pupil of Ph. Wouverman at Haarlem, notes in his copy of Van Mander that Hals died in 1665 or 1666, and was then probably ninety years of age or not much less. As we now know that Hals was buried on September 1, 1666, he must have been born in 1576 or not much later. This supposition is confirmed by the fact that Houbraken names the master among the painters of 1580 (Adriaen Stalbeemt and David Blok) and of 1581 (Deodatus del Mont). He says that he had found among the papers of an old Haarlem painter, probably Vincent van der Vinne, the burial certificate of Frans Hals, from which it appeared that he died in 1666, aged eighty-five or eighty-six, and therefore was born in the second half of the year 1580.¹ As until now no contemporary notices and no documents have been found which contradict this theory, there is no reason for departing from it. Yet it remains a matter for surprise in the case of so prolific an artist, that no pictures are extant which he painted before he was thirty-six, and that the only earlier portrait, of which we know through an engraving, was painted when he was thirty-four, namely, the "Johannes Bogaert" of 1614. The darkness

¹ E. W. Moes, the latest biographer of Frans Hals, thinks that he was born in 1584. In accepting this date, he neglects the evidence of Mathias Scheits, and attaches an importance to the statements of Weyerman and C. van Noorde which they do not deserve. Van Noorde was a notorious forger, especially of portraits, and Weyerman was little more than a very careless copyist of Houbraken.

which envelops the period from 1603, the end of his student days with Karel van Mander, to 1614, has not yet been lightened. This is all the more to be regretted, as even his two earliest known works, the "Banquet of the Officers of St. George's Shooting Company of Haarlem" and the portrait of Pieter van der Morsch, both dated 1616, show no traces of the style of Van Mander. Presumably what happened was that the younger generation of Haarlem painters, Frans Hals, H. Pot, Salomon de Bray, Cornelis Engelsz, and Frans de Grebber, were more inclined to attach themselves together and form a school of their own, in which Frans Hals, as the ablest of them, took the lead, than to imitate their masters, the older painters of Haarlem.

Frans Hals spent his whole life in Haarlem. He was twice married there, and had a large number of children, who either became artists themselves or married artists. For a short period he was absent from Haarlem, executing commissions for portraits in Amsterdam, and perhaps also in other Dutch towns. The statement that he painted a shooting company group at Delft was due to a lapse of memory on the part of Houbraken. Hals lived in modest circumstances, and in his later years was very poor; in 1652 his furniture and pictures were distrained upon. Shortly before his death he received several grants from the town poor-relief fund, which also assisted his widow several years later. His first marriage was not a happy one; still less was his a model household. He beat his wife so severely that he received a grave reprimand from the magistrates. She died a few days after this reprimand was administered. Within the year he married Lysbeth Reynier, who made him a father nine days after the wedding. In later years there were no further complaints about his conduct. He became an artistic member of the Society of Rhetoricians, a member of the Burgher Guard, and a member of the Council of the Painters' Guild. Respected fellow-citizens like Isaac Massa and fellow-artists like Frans Elout, Nicolaes de Camp, and Judith Leyster, acted as sponsors at the baptisms of his children.

The list of Frans Hals' sitters includes members of the most distinguished families of Holland, like Guldewagen, Heythuysen, Coymans, De Clercq, Beresteyn, and Schade van Westrum; Protestant and Catholic divines, like Swalmius, Sibelius, Langelius, Middelhoven, Viëtor, and Zaffius, Bogardus, Tegularius, and Wickenburg; men who had won renown in the service of the State, both in peace and war, like Isaac Massa and Pieter van der Broeck; and, finally, professors and other men of learning whose fame has endured through the centuries, like Acronius, Ampsing, Bor, and Revius, Scriverius, Schrevelius, Tulp, and, above all, Descartes. Numerous painters, who cannot all be identified—like the subjects of the portraits belonging to the Chicago Art Institute (185), to Lord Spencer (246), and to Baron de Schlichting (306)—also sat to Hals. Among them were, first of all, Anton van Dyck, Jan van de Cappelle, L. van der Kooghe, Van der Vinne, Frans Post, and the caligraphists J. de la Chambre, Möller, and Blevet.

No other Haarlem painter enjoyed so much favour with the burgher guards and other corporations as did Frans Hals. He received eight commissions to paint large portrait-groups for them. The number is in

itself remarkable; still more extraordinary is the fact that these groups extend over nearly half a century, from 1616 to 1664. In all Holland there was no other man who could retain his popularity for so long a period.

It is very difficult to translate the art of Frans Hals into words. It is easier to define his range of subject, which is limited to single portraits, portrait-groups, and life-sized genre-pieces. It is commonly supposed that Hals at first painted more timidly and with less breadth than in his later years. This would be natural and is quite possible, but it cannot be demonstrated as a general rule, because, as already stated, we possess no work by him which is certainly earlier than 1616, when Hals was thirty-six years of age. Let us recall the fact that Rembrandt was of that age when he painted the so-called "Night Watch," and then suppose for a moment that we knew nothing of the 250 pictures, in round numbers, which he had produced up to that time. How should we be able, in such a case, to form any opinion as to the course of Rembrandt's development? The first known work of Frans Hals, the "Banquet of the Officers of St. George's Shooting Company of Haarlem" (1616), is a masterpiece, surpassing everything of the kind that had been done in Holland before. It is not the first attempt of a youth; it is the achievement of a man, who could say, with Correggio, "Anch' io sono pittore" ("I too am a painter").

The master throughout his whole life was peculiarly distinguished for his broad, flowing style of painting, and for his skill in the immediate juxtaposition of various colours, which—as A. van Dyck had, Houbraken tells us, already observed—he accomplished with a stroke of his brush, always in the right place. The feature of his style which altered in the course of years was his colouring. Such richly-coloured compositions as his early "Shooting Companies," his "Merry Company at Table" (1611), and many single portraits were no longer produced in the later period, from about 1640 onwards. One reason for this was that the fashion changed; black became the prevailing colour for the dress both of men and of women. But the master's taste changed too. Pictures like the Haarlem "St. George's Shooting Company" of 1639, and the Amsterdam "Company of Captain Reynier Reael" of 1637, which might be as rich in colour as the earlier works, are not so. They reveal an endeavour to paint tone, which results in a delicate effect of silver-grey. Soon after this one observes the unmistakable though transient influence of Rembrandt's well-defined flood of light, as in "The Governors of the St. Elizabeth Hospital at Haarlem" (1641). In the last period of the master's career, which follows, a blackish half-tone prevails in the portraits. Hals had in the meantime restricted himself exclusively to portrait-painting; for all his genre figure-pieces that we know were painted between 1620 and 1640. At this earlier period he seems to have felt the need of occasional change from the serious work of portrait-painting, and found relaxation in rendering the popular types which he saw in the streets of Haarlem—the fisher-boys and girls, the "rommelpot" players, the old women, and the itinerant musicians. Above all, his own children were then his favourite models. He was never tired of rendering their attractive, healthy, and

vivacious little faces in ever-new ways on his panels. Some of these child-studies, like the two circular panels of Schwerin (11, 32), are among the best of their kind. On the whole, one of the master's great merits consists in his humour; no other painter has succeeded as he did in representing laughter in its various degrees. The breadth of his brushwork was of great service to him in this. It explains also why his portraits of men are as a rule more attractive and enthralling than his portraits of women, and why, too, among the women's portraits, the old women produce a deeper impression on the spectator than the younger women.

Although Frans Hals is rightly acclaimed as the second greatest master of the Dutch school, he is very far from equalling Rembrandt. He was no innovator, like Rembrandt, in the arrangement of lighting and the rendering of colour. In versatility of expression he stands far behind Rembrandt; etching-needle and sketching-chalk have left us nothing by Hals. Moreover, his range of subject was far more restricted; he did not paint landscape, and he did not treat biblical or historical subjects. Finally, his portrait-groups are in their arrangement considerably weaker than those of Rembrandt. In many cases he did not succeed in rounding off his compositions satisfactorily; indeed, it might almost be said that he never tried to do so.

As a source of inspiration, on the contrary, Hals' work was scarcely less fruitful than that of Rembrandt. The whole Haarlem school of the seventeenth century was subject to his powerful influence.

PUPILS AND IMITATORS OF FRANS HALS

HENDRIK GERRITSZ POT (about 1585-1657) is said to have been a fellow-pupil of Frans Hals under Van Mander. In the last decade he has become generally recognized as one of the very capable genre-painters who were closely related to their prototype Dirck Hals. In several pictures with life-sized figures, in the Haarlem and Rotterdam Museums, he appears to have been strongly influenced by his abler fellow-pupil. As he signed his pictures comparatively seldom, and then only with his monogram "HP," many of them may be passing as anonymous works of the school of Hals. He is conjectured to have painted the group of the Beresteyn family in the Louvre, and his name has been mentioned in connection with the portrait of Emerentia van Beresteyn (No. 153) in the collection of the Baroness Mathilde von Rothschild at Frankfurt.

Recently, too, a prominent place has been assigned to JUDITH LEYSTER (about 1600-5-1666), who became in 1633 the wife of Jan Miense Molenaer. She was praised by the contemporary historian of Haarlem, Samuel Ampzing, as being the veritable guiding star in art that her name implied (Ley-ster being equated to Leid-star, or guiding star). Yet her works seemed to have been lost, and her monogram—J + L with a little star—passed unnoticed. There is no documentary evidence to show that she was a pupil of Frans Hals. Yet the fact is placed beyond doubt by her works,

by far the greater number of which were ascribed to her master himself.¹ In 1631 she acted as godmother to one of Frans Hals' daughters. Her life-sized genre-pieces, in which she comes nearest to her exemplar, show the same delight in merry figures, playing music or drinking; she renders laughter with equal dexterity. Her colouring is light and varied; she has a peculiar affection for light grey and light blue. Her drawing is weaker and her modelling more womanly. Some of her pictures are well composed; others affect one less pleasantly by a certain emptiness.

Of the numerous relations of Frans Hals, his younger brother DIRCK HALS (1591-1656) must first be mentioned. He painted a large number of richly-coloured genre-pieces with small figures, representing the joyous life of his time both in interiors and in the open air. They are loosely painted and show his brother's broad and direct technique as adapted to a small picture. An interesting example of his direct dependence on his elder brother is afforded by his "*Festin Champêtre*" in the Louvre, as noted under No. 141 below.

No fewer than seven sons of Frans Hals handled the brush and palette, according to Dr. Bredius' latest researches in the archives. Of these, JOHANNES (mentioned at Haarlem in 1648 and 1649), HARMEN (1611-1669), and REYNIER (1630-after 1671) are revealed as artistic personalities in signed pictures. Reynier is the weakest of the three, as is shown by his fully signed "*Girl eating Soup*" in the Haarlem Museum. Harmen's life-sized groups in the Thieme collection at Leipzig, the Weber Gallery at Hamburg, and the Schwerin and Rheims Museums, show a homely variation of the father's style in similar pictures.² They are distinguished also by the fiery reddish-brown of the flesh-tints. Weaker still are the pictures with little figures, at Haarlem, Hermannstadt, Riga, Stockholm, Abbéville, and elsewhere, which often resemble very closely those of Jan Hals, though Jan's larger groups approximate more in style to those of J. M. Molenaar.

A large number of paintings of still-life and stable interiors, and of drawings of landscapes with figures and cattle, pass as the works of the younger FRANS HALS (1617-23-after 1669), because they bear a monogram containing all the letters of his name. It is to be remarked that the style of none of those works betrays the slightest influence of the father or brother of their reputed painter; on the contrary, the group of stable-interiors is clearly related to similar works by the Rotterdam painters E. van der Poel and C. Saftleven and P. de Bloot. The drawings in the Uffizi, Florence, at Brunswick, and at Haarlem bear the monogram and dates ranging up to the year 1632. Now, Frans Hals the younger is thought to have been born between 1617 and 1623. Either his birth has been post-dated or the pictures in question must be the work of another painter. A picture at the Hermitage, "*The Armourer*," signed with a monogram "FHALS," seems most likely to be the work of the younger Frans Hals; but it differs entirely from the pictures usually assigned to

¹ See p. 138, footnote 4, and p. 139, footnotes 2 and 3.

² Harmen painted the "*Portrait of a Man smoking*," assigned to Jan Steen, No. 876, in Vol. I. Further examination confirms Bredius' attribution of it to Harmen Hals.

him. The attribution to him of other works, such as the Dresden "Hille Bobbe," the Rotterdam "Operator," and many weaker copies of the pictures by his father, is entirely speculative.

The same may be said of some pictures at the Mauritshuis, The Hague, which are signed with a monogram "CH," and are therefore ascribed to NICOLAËS (CLAES) HALS. The doubtful signature on a "View of a Street" in the Haarlem Museum does not inspire confidence in the authenticity of the work.

PIETER ROESTRATEN (about 1630-1698), the son-in-law of Frans Hals, was until recently known only as a still-life painter of fine vases and the like, who had little variety of theme, but was not without technical ability. The Haarlem Museum has lately acquired a signed figure-piece by him, which is related to a picture hitherto ascribed to Jan Steen in the Metropolitan Museum, New York, and to some smaller pictures in private collections. In these Roestraten reveals himself as an imitator of Jan Steen rather than of his father-in-law.

Of the painters of peasant-life in the school of Frans Hals, the brothers VAN OSTADE and ADRIAEN BROUWER are treated at length in this volume. One may pass on to JAN MIENSE MOLENAER (about 1600-1668), already mentioned as the husband of Judith Leyster. His youthful works show most clearly in composition, handling, and colouring the direct influence of Frans Hals, under whose name many of them have been sold, as is noted, for instance, under No. 130.

His merry scenes betray no small talent for painting. They are rich in colouring, and the prevailing tone is light. In rendering laughter he is only surpassed by his master. Many of his pictures show so close an affinity to the style of Judith Leyster that husband and wife seem likely to have collaborated. Later, in Amsterdam, he fell under the influence of Rembrandt's method of light and shade, and thus lost his merits as a colourist.

Of the Haarlem portrait-painters, who are with more or less justice included in the school of Frans Hals, VINCENT VAN DER VINNE (1629-1702) is not known by a single work which is certainly his. According to Houbraken, he was especially successful in his portraits, which were broadly painted in his master's manner. As he is said to have been Hals' pupil about 1650, his works must be sought among the anonymous portraits which approach most nearly in style to that of Hals in this year.

JOHANNES CORNELIS VERSPRONCK (1597-1662) and PIETER FRANZ DE GREBBER (1570-1649) were the sons of two portrait-painters much respected in their time, Cornelis Engelsz and Frans de Grebber, to whom they certainly owe more of their artistic development than to Frans Hals, among whose followers they are often counted.

JAN DE BRAY (-1697) was also the son of a respected painter, but his works, in their breadth of handling, show so plainly the influence of Frans Hals that he may justly be named among the master's pupils. Reference may be made to the fine series of his works in the Haarlem

Museum, and especially to the excellent little portrait of Agatha van der Horn in the Luxemburg Museum, dated 1663, which is equal to a Frans Hals. In general, it may be said that De Bray is happiest in his small portraits, which usually pass under a wrong name, as, for example, that of Thomas de Keyser.

PHILIPS WOUWERMAN (1619-1668) has been exhaustively treated in Vol. II. of this work, and need only be mentioned here. Nor need one do more for the whole series of genre-painters who were once regarded as more or less distant imitators of Frans Hals, like Palamedes, Codde, Duck, Duyster, Kick, Bartsius, and the rest. Now that the dates when they were born and died have been fixed, it is evident that their phase of art developed almost simultaneously and on parallel lines in various towns of Holland. Their common prototype may be found rather in Dirck Hals than in his brother Frans.

Finally, one must exclude from the school of Frans Hals those painters who have only been assigned to it on the strength of a forged inscription on the back of a "View of a Studio" in the Haarlem Museum, once wrongly ascribed to Job Berckheyde. It is now known that the picture was the work of Michiel Sweerts, and had nothing to do with Haarlem, still less with Frans Hals, and that the names given to the painters represented were all purely conjectural. The two Berckheyde, P. Molijn, and Dirck van Deelen must therefore be struck out of the list of Hals' pupils.

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—

"B." = List of Hals' pictures given by Dr. W. Bode, "Studien zur Geschichte der holländischen Malerei," Brunswick, 1883.

"M." = E. W. Moes, "Frans Hals, sa vie et son œuvre," Brussels, 1909.

In the entries—

"Hoet" = "Catalogus of Naamlust van Schilderyen, meet derzelven pryzen Zedert een langen reeks van Jaaren zoo in Holland als op andere Plaatzen in het openbaar verkogt. Benevens een Verzameling van Lysten van Verscheyden nog in Wesen zynde Cabinetten uytgegeven door Gerard Hoet." Two volumes. [Covering sales from 1676 to 1752.] (The Hague, 1752.)

"Terw." = The continuation of Hoet's work in a third volume, covering sales from 1752 to 1768, and describing the Royal collection at The Hague, by Pieter Terwesten. (The Hague, 1770.)

"Parthey" = "Deutscher Bildersaal. Verzeichnis der in Deutschland vorhandenen Ölbilder verstorbener Maler aller Schulen. In alphabetischer Folge zusammengestellt von Gustav Parthey." (Berlin, 1863-64.)

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CATALOGUE RAISONNÉ

1. **The Prodigal Son.**—A large picture. [Probably identical with 2.]

Given by Cornelia van Lemens, wife of Abr. Macarée, of Amsterdam, on March 24, 1646, in payment for rent (and valued at 48 florins); noted by A. Bredius.

2. **The Prodigal Son.**—[Probably identical with 1.]

Included among various goods and pictures, to the value of 8000 florins, to be delivered by Martin van der Broeck, Amsterdam, March 28, 1647; noted by A. Bredius.

3. **Peter's Denial.**

Canvas, 48½ inches by 90 inches.

Sale.—P. Bout, The Hague, April 20, 1779, No. 5 (17 florins 10).

4-7.—**The Four Evangelists.**—Four separate pictures, each of them a half-length, showing the hands and the attributes of the saint.

Canvas, each 27½ inches by 22 inches.

Sales.—Gerard Hoet, The Hague, August 25, 1760 (Terw. 231), No. 134 (120 florins, Yver).

The Hague, April 13, 1771, Z. No. 35.

F. W. Baron van Borck, Amsterdam, May 1, 1771, No. 34 (33 florins, Yver).

8. **The Magdalen.**

Panel, 19 inches by 15 inches.

Sale.—F. H. de Groof, Antwerp, March 20, 1854, No. 64.

9. **Vanity.**

Mentioned in the inventory of Pieter Codde, Amsterdam, taken February 5, 1636; see *Oud Holland*, vi. (1888), p. 188.

10. **The Five Senses.**

Mentioned in the inventory of Dirck Thomas Molengraeft, Amsterdam, taken January 13, 1654; noted by A. Bredius.

11. A LAUGHING BOY. B. 117; M. 229.—Half-length, in profile to the right. With his left hand he raises a wine-glass to his lips. In the right hand he holds a jug, which is only visible in part. He wears a broad white collar. The background is light. [Pendant to 32.]

Circular panel, 15 inches across.

In the Schwerin Museum, 1882 catalogue, No. 445.

12, 13. Two Pictures, each of a Merry Lad with Jug and Glass.

Sales.—Amsterdam, October 5, 1813, Nos. 63 and 64 (3 florins each, Vinkles).

(Supplementary) Amsterdam, June 22, 1814, Nos. 231 and 232.

14. A Boy holding a Beer-Jug.—Sketchy.

Panel, 12½ inches by 11 inches.

Sale.—P. J. Le Jolle and others, Amsterdam, October 28, 1839, No. 17 (1 florin 75, Filia).

15. Two Children eating Broth.

Sale.—David Heemskerk and others, Haarlem, May 26, 1809, No. 10.

16. A Laughing Girl with a Milk-Pail.

Panel, 20 inches by 15½ inches.

Sale.—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 59 (21 florins, Jonkers).

17. A Laughing Boy. M. 247.

In the possession of the Paris dealer E. Warneck.

In the collection of the late Q. C. Shaw, Boston.

18. HEAD OF A LAUGHING CHILD. M. 244.—Almost in full face, but slightly inclined to the left. The eyes look to the left past the spectator. The hair is rather rough. The lips are parted, showing the teeth. The shoulders are seen with a white lace-trimmed collar. A broadly painted study.

Panel, 13 inches by 11 inches.

Transferred by the French State to the Dijon Museum in 1872.

In the Dijon Museum, 1883 catalogue, No. 133.

19. HEAD OF A LAUGHING CHILD. M. 243.—Seen in full face. The hair is rough; the dress is brown. [Possibly identical with 24.]

Circular panel, 10½ inches across.

Exhibited at Düsseldorf, 1904, No. 320.

In the collection of F. Walter, Tongelaar; the bequest of an uncle, 1874.

In the Peltzer collection, Cologne.

In the possession of the Cologne dealers K. A. Stauff.

19a. Head of a Laughing Boy.—Almost in full face, but slightly inclined to the left. The shirt is open at the throat. The fair hair is rough. Light background. [Pendant to 31b.]

Circular panel, 11 inches across.

In the collection of Jules Porgès, Paris.

20. HEAD OF A LAUGHING CHILD. B. 78; M. 246.—
In full face, with tousled hair, blackish teeth, cunning eyes, and a mischievous smile. Blue dress.

Panel, 13 inches by 12½ inches, in a painted oval.

Exhibited at the Rembrandt Exhibition of the Amsterdam dealers Fred. Müller and Co., 1906, No. 58.

In the private collection of E. Warneck, Paris.

21. A LAUGHING BOY. M. 248.—Full face, with tousled hair. Brownish-purple dress.

Panel, 13 inches by 12½ inches.

In the collection of Mrs. Elkins, Philadelphia, No. 100.

22. A Laughing Boy.

Sale.—Amsterdam, May 9, 1696 (Hoet, i. 33), No. 32 (11 florins).

23. A Laughing Boy.

Canvas, 13½ inches by 11 inches.

Sale.—A. M. Penninck Hoofd, Amsterdam, April 19, 1819, No. 18.

24. Head of a Laughing Boy.—[Possibly identical with 19.]

Circular panel, 12 inches across.

Sale.—Goll van Franckenstein and others, Amsterdam, November 13, 1868, No. 7.

25. Head of a Laughing Boy.—He is about ten years of age, and is almost in full face. The hair is rough, and covers the forehead. He wears a white collar and a yellow jacket. Seen to the shoulders.

Panel, 14 inches by 10½ inches.

Sale.—D. P. Sellar, Paris, June 6, 1889, No. 39.

26. HEAD OF A LAUGHING GIRL. B. 104.—Inclined to the left, almost in profile. The lips are parted, showing the teeth. On the dark hair is a purple cap with a light ribbon. Yellowish dress with a white collar. Dark background. Not so much a sympathetic as a well-studied head.

Panel, 5 inches by 4½ inches.

Sale.—G. Habich, Kassel, May 9, 1892, No. 73 (3050 marks).

27. HEAD OF A LAUGHING BOY WITH A FLUTE. M. 232.—The head is almost in profile to the left. The long hair falls on the shoulder. The left hand holds a flute upright. [Pendant to 38.]

Circular panel, 11 inches across.

Engraved in 1801 by T. Gaugain.

Purchased in 1894 from the collection of Sir Andrew Fountaine, Narford Hall.

In the Glasgow Art Gallery, 1908 catalogue, No. 420.

28. HEAD OF A LAUGHING BOY WITH A FLUTE.

B. 113; M. 235.—In full face, slightly inclined to the left. He has fair hair, and wears a yellow dress with a close-fitting collar. Very good in composition; strong colour. [Pendant to 29.]

Signed with the monogram; circular panel, $11\frac{1}{2}$ inches across.

Exhibited at Düsseldorf, 1886, No. 132.

In the collection of Albert von Oppenheim, Cologne.

29. HEAD OF A LAUGHING BOY WITH A FLUTE.

B. 112; M. 236.—The flute is in his right hand. The head is strongly foreshortened from the back. Fair hair and red cheeks. He wears a light-blue blouse.

Signed with the monogram; circular panel, $11\frac{1}{2}$ inches across—the grain of the wood running diagonally. [Pendant to 28.]

Exhibited at Düsseldorf, 1886, No. 133.

In the collection of Albert von Oppenheim, Cologne.

30. HEAD OF A LAUGHING CHILD WITH A FLUTE.

M. 233.—The flute is in the right hand which is alone visible. The head is almost in full face, but slightly inclined to the left; there is a smile on the face. The body is inclined to the left. The face is framed in long hair. Green costume; white background, and a painted brown frame. Broadly painted; strong flesh-colour.

Panel, $13\frac{1}{2}$ inches by 12 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 201; and at the Whitechapel Art Gallery, London, 1904, No. 283.

In the collection of H. J. Pfungst, London.

In the collection of J. van Alen, Rushton Hall, Kettering.

31. A LAUGHING BOY WITH A FLUTE. M. 240.—

Half-length, in profile to the left. The head is three-quarters left. The long hair falls in disorder. The lips are parted, showing the teeth. On the left the flute is held upright in the right hand. The eyes look to the left and slightly upward. Life-like colour in the face.

Circular panel, $11\frac{1}{2}$ inches across—the grain of the wood running diagonally.

A copy is in the Boucher de Perthes Museum, Abbeville.

In the collection of the late Alfred Beit, London.

In the collection of Otto Beit, London.

31a. Head of a Laughing Child with a Flute.—In full face, but slightly inclined to the left background. Fair hair. The eyes look roguishly at the spectator; the mouth is wide open. The fist, held at the breast, grasps a small flute. Greyish-black dress. Greyish-brown background.

Circular panel, 15 inches across.

In the collection of Jules Porgès, Paris.

31b. Head of a Laughing Boy with a Flute. M. 245.—He is turned to the right, and holds a flute in his left hand to his lips. [Pendant to 19a.]

Circular panel, 11 inches across.

In the collection of Jules Porgès, Paris.

32. A LAUGHING BOY WITH A FLUTE. B. 118; M. 230.—Half-length; life size, almost in full face. The line of the shoulders rises to the left. The head is also almost in full face, but slightly inclined to the left. The long hair falls down, but a lock dangles just above the right shoulder. The eyes look at the spectator. The left hand holds a flute. Light-grey background. Broadly painted. The ground shows through the paint. A life-like rendering. [Pendant to 11.]

Circular panel, 15 inches across.

In the Schwerin Museum, 1882 catalogue, No. 444.

33. HEAD OF A BOY WITH A FLUTE AND A GUINEA-PIG. M. 239.—A laughing head, with long rough hair, in full face. The body is turned to the left; the eyes look to the right. The right hand, which is alone visible, holds a flute upright. On the left close to the flute, but sitting on the right shoulder, is a guinea-pig, facing left.

Circular panel, 11½ inches by 11 inches; the grain of the wood runs diagonally.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Müller and Co., 1906, No. 59.

In the collection of Mauthner von Markhof, Vienna.

In the possession of the Paris dealer F. Kleinberger.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 20.

In the collection of H. Teixeira de Mattos, Vogelenzang.

33a. A Young Flute-Player. B. 76.—[Probably identical with 85.]

In the possession of the Paris dealer E. Warneck about 1883 (Bode).

34. HEAD OF A LAUGHING BOY.—In full face, seen from a little below, with fine flesh-colour. The long hair falls in disorder on the shoulders. The right hand holds a flute upright.

Signed on the right at top with the monogram; circular panel, 12 inches across.

In the possession of the Paris dealer F. Kleinberger.

Sale.—Hauptmann, Paris, March 22, 1897, No. 27.

Ch. Sedelmeyer, Berlin, November 16, 1897, No. 15.

35. Head of a Laughing Child.—In full face. Blowing soap-bubbles. [Pendant to 36.]

Circular panel, 13½ inches by 12 inches.

Sale.—Wiermann, Amsterdam, August 18, 1762 (Terw. 271), No. 111 (10 florins 10, with pendant).

36. Head of a Laughing Boy.—Almost in full face. Blowing soap-bubbles. [Pendant to 35.]

Circular panel, 13½ inches by 12 inches.

Sale.—Wiermann, Amsterdam, August 18, 1762 (Terw. 271), No. 112 (10 florins 10, with pendant).

37. **A Child blowing Soap-Bubbles.** B. 50.—Half-length of a small boy, almost in profile. He has a natural colour, and laughs heartily, showing his teeth. His long untidy hair falls on his shoulders.

Signed on the left with the monogram ; circular panel, 12 inches across.

In the Péreire collection, Paris.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 301.

38. **HEAD OF A LAUGHING CHILD.** M. 231.—Almost in full face, but slightly inclined to the right and bent down to the left. The eyes look past the spectator. In his left arm he holds a spaniel, only the head of which is seen ; it looks keenly at the spectator. [Pendant to 27.]

Circular panel, 11 inches across.

Engraved by T. Gauguin, 1801.

Bought in 1894 from the collection of Sir Andrew Fountaine, Narford Hall. In the Glasgow Art Gallery, 1904 catalogue, No. 419.

39. **HEAD OF A CHILD WITH A DOG.** M. 242.

Circular.

In the collection of Albert von Rothschild, Vienna.

40. **HEAD OF A BOY.**—Half-length. He is seen in a three-quarter view to the right. He has brown hair and dark eyes. He wears a black hat and a dark greyish-brown cloak falling in folds with a bright red border round the throat, at which the white shirt is shown. Light-grey background.

Circular panel, 6½ inches across.

In the possession of the London dealers Sulley.

In the collection of Carl von Hollitscher, Berlin, since 1905.

41. **A BOY READING.** M. 250.—Half-length ; life size. He leans on his left elbow, and wears a cap with a green feather. Broadly painted in greyish-blue tones. Painted about 1635.

About 30 inches by 25 inches.

Exhibited by the London dealers Lawrie, 1903, No. 3.

In the collection of the late F. Fleischmann, London.

42. **HEAD OF A YOUNG MAN.**—In a light-brown costume. His hair hangs down in disorder ; he wears a greenish-black cap. Well preserved.

Panel ; the wood was badly planed and the grain runs diagonally.

Exhibited by the London dealers Forbes and Paterson, 1902, No. 15.

In the possession of the London dealers Sulley.

43. **HEAD OF A BOY.** M. 249.—In profile to the left. The eyes stare slightly upward. The lips are parted. The long hair is rough. Only the upper edge of the dress is visible.

Signed on the left with the monogram ; panel, 5 inches by 4 inches.

In the collection of P. A. B. Widener, Philadelphia.

In the possession of the New York dealer Duveen, January 1909.

In the collection of John G. Johnson, Philadelphia.

44. HEAD OF A BOY. M. 251.—In profile to the left. The eyes have a shy look, and the lips are parted. The long hair falls in curls on the neck. Only the upper edge of the jacket, with the shirt, is visible. Signed on the right with the monogram; panel, 5 inches by 4 inches.

In the collection of P. A. B. Widener, Philadelphia.

In the possession of the New York dealer Duveen, January 1909.

In the collection of John G. Johnson, Philadelphia.

45. HEAD OF A LITTLE GIRL.—In profile to the right. Untidy hair and a white collar. Few definite colours. Panel, 5 inches by 4½ inches.

In the private collection of E. Warneck, Paris.

46, 47. The Children of Frans Hals.—Two pictures.

Mentioned by Moes, *Iconographia Batava*, No. 3141.

In the inventory of Sybout van Caerdecamp, Leyden, February 23, 1644.

47a. Head of a Boy.

Mentioned in the inventory of Adriaen Molenhouck, 1676—noted by A. Bredius.

47b. Head of a Child.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 252.

47c. A Boy.

Sale.—Maria Beukelaar, Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 331), No. 264 (17 florins).

48. A CHILD WITH A GOAT IN A LANDSCAPE.—Once very good, but now completely ruined.

Sale.—George Smith, London, May 8, 1901, No. 304 (£21).

49. DE STRANDLOOPER VAN HAARLEM (The Haarlem Fisher-Boy). B. 37; M. 254.—Half-length; life size. A fisher-boy, seen in full face, laughs at the spectator. His arms are folded on his breast. He wears a little cap; his hair is in disorder. He wears a jacket with broad sleeves, and carries a basket on his back. At the back is a landscape; to the right is the sea. [Possibly identical with 55, 58a, and 58c.]

Signed on the left with the intertwined letters "F. H."; canvas, 30 inches by 25½ inches.

Sale.—Alphonse Oudry, Paris, April 16 and 20, 1869.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 46.

In the Antwerp Museum, 1905 catalogue, No. 188.

50. A LAUGHING FISHER-BOY. M. 253.—A fair boy, turned to the right. He holds his hands before his breast. He wears a

blue cap, a blue doublet, and over it a grey jacket with short sleeves. Behind his left arm is seen the basket which he carries on his back. At the back is a view of the dunes. To the left are two little figures on a road. On the right a church spire rises a little above the dunes. Cloudy sky. Very broad and loose in style. The boy's smile is very well rendered. In good preservation.

Signed, on a jug hanging from a strap over the shoulder, with a monogram composed of the letters "F H F"; canvas, 26½ inches by 22 inches.

In the collection of Prince von Bentheim-Steinfurt, Burgsteinfurt, Westphalia.

51. A FISHER-BOY. B. 68; M. 255.—Half-length; almost in full face, with the head slightly bent to the left. He laughs at the spectator; his mouth is open, showing the teeth. He wears a dark coat with broad sleeves, and a small red cap. He lays his right wrist on a large basket. He holds up a fish in his left hand. Very characteristic.

Signed with the monogram; canvas, 28½ inches by 23 inches.

Engraved by Paul le Rat.

Sale.—John W. Wilson of Brussels, Paris, March 14, 1881, 1873 catalogue, p. 85.

In the National Gallery of Ireland, Dublin, 1898 catalogue, No. 193.

52. A MAN WITH A TUB OF HERRINGS. M. 257.—Half-length; life size, turned to the right. The man has a healthy, red-cheeked face and a fair moustache, and wears a grey coat and slouch hat. With his left arm he holds a wooden tub with three metal hoops, which he supports with his left hand. Grey background. Behind the head a dark olive-green vine tendril hangs down diagonally from the right-hand upper corner. Very sketchy but good. Almost entirely in dull purple tones.

Panel, 27½ inches by 20 inches.

Presented to Hamburg by Alfred Beit in 1891.

In the Hamburg Kunsthalle.

53. A FISHER-BOY. B. 147; M. 256.—Half-length; life size. He wears a brown costume and a red cap. The figure is very well relieved against a blue sky. Painted about 1630. The landscape reminds one more of A. Brouwer than of Hals' Dutch contemporaries, Van Goyen and Molijn.

Mentioned by Waagen.

In the collection of the Marquess of Linlithgow, Hopetoun House, Scotland.

54. A FISHER-BOY. B. 53; M. 252.—Half-length. He sits, turned to the left. He wears a hat, and leans his head on his right hand. At the back is a view of the dunes, with a reclining man. Blackish tone with some pale local colours. Very fine and full of delicate gradations in the sky and landscape. Probably painted about 1630-40.

Signed on the right at top with the contracted monogram "F. H."; panel, 11 inches by 8½ inches.

Exhibited at Leipzig, 1889, No. 96.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 304.

In the collection of Rodolphe Kann, Paris; bought from this collection in 1888.

In the collection of the late Alfred Thieme, Leipzig, 1900 catalogue, No. 2.

55. A Fisher-Boy.—With a basket on his back. [Possibly identical with 49, 58*a*, 58*c*. Pendant to 112.]

Sale.—Gerard Vervoort, Brussels, September 19, 1746 (Terwesten, 45), No. 49 (49 florins, with pendant).

56. An Old Peasant.—With a dog and other accessories.
23 inches by 31 inches.

Sale.—Leyden, July 31, 1765—after the Reyersbergen van Couwerven sale—No. 67.

57. A Boy.—He leans his head on his right arm; his left hand rests on a basket. [Pendant to 113.]
Panel, 25 inches by 20 inches.

Sale.—J. van der Velden, Amsterdam, December 3, 1781, No. 30 (28 florins 10, with pendant, Bernard).

58. A Fisherman.—Half-length; almost in full face. He carries a basket on his back. At the back is a view of the dunes with bushes by Jacob van Ruisdael.

Panel, 13½ inches by 10½ inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 75.

58*a*. A Laughing Fisherman, seated.—He points with his right hand to a fish-basket which he carries on his back. Painted in a broad and sketchy style. [Possibly identical with 49, 55, and 58*c*.]

Canvas, 33 inches by 27 inches.

Sale.—Amsterdam, August 21, 1799, No. 58 (5 florins 25, Valette).

58*b*. A Merry Fish-Dealer.—Seated, in a landscape.

Canvas, 34 inches by 29½ inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 98.

58*c*. A Merry Fish-Dealer.—[Possibly identical with 49, 55, and 58*a*.]

Canvas, 32½ inches by 26½ inches.

Sale.—Amsterdam, April 22, 1809, No. 60 (10 florins).

59. An Astrologer.—Boldly and vigorously painted.
45 inches by 34 inches.

Sale.—The Hague, April 8, 1744 (Terw. 41), No. 36 (19 florins 10).

60. A Quack or Physician.—He sits in a laboratory, holding a flask.

17 inches by 15 inches.

Sale.—Pieter Lyonet of The Hague, Amsterdam, April 11, 1791, No. 123 (1 florin 25, Carré).

61. A Fruit and Vegetable Dealer.

38 inches by 58 inches.

Sale.—(Supplementary) David Mansveld, Amsterdam, August 13, 1806, No. 323 (2 florins).**61a. A Young Man arranging Fruit on a Table.**

Canvas.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 23.**62. The Gardener.**—In his left hand he holds a plant in a pot. A broadly handled sketch.

Panel, 27 inches by 20 inches.

Sale.—Prince Paul Galitzin, Paris, March 10, 1875, No. 42.**62a. A Man eating Soup.**—With a cat by J. Fyt.*Sale.*—J. Siebrecht, Antwerp, June 11, 1754 (Terw. 94), No. 120 (18 florins 10).**62b. A Man eating Soup.**

Canvas.

Sale.—Amsterdam, June 16, 1828, No. 37 (0 florins 10, Carsen).

63. A MERRY TOPER. B. 17; M. 264.—Half-length. A laughing man seen almost in full face. He wears a broad-brimmed black hat, and a yellowish-brown costume. On his sash is a medallion of Prince Maurice. In his left hand he holds a wine-glass, half full. His right hand is slightly raised, showing the palm; the fingers are spread out. Exceptionally loose in handling.

Signed on the right with the monogram; canvas, 33 inches by 27 inches.

A copy, differing in colour, was in the sale :—Duke of Cleveland and others, London, March 8, 1902, No. 96 (£21)—communicated by A. Bredius.

Sale.—Baroness van Leyden van Warmond, Warmond, July 31, 1816, No. 13 (325 florins).

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1091.

64. THE MERRY TOPER. B. 34; M. 273.—Half-length; life size. A man seen almost in full face. His head is turned to the right; he looks down. He raises his broad-brimmed hat. His hair is in disorder; he wears a pointed beard. His doublet is open at the throat to show the shirt. He holds a mug in his left hand. [Pendant to 136.]

Canvas, 28 inches by 23½ inches.

Exhibited at Düsseldorf, 1904, No. 319.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 168 (43 florins, Fouquet).

In the collection of the Duc d'Arenberg, Brussels; W. Bürger's 1859 catalogue, No. 18.

65. The Topper. M. 271.—A man with long hair and beard, wearing a big black hat, holds in his right hand a wine-glass, half full.

Signed with the monogram and dated 1647; panel, 14 inches by 10½ inches.

Sale.—Woronzow, Florence, April 23, 1900, No. 478.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-the-Main.

66. A MERRY TOPER. M. 269.—In profile to the right. His hair is dishevelled. He wears a brownish-yellow costume. He smiles as he raises his glass to his lips. Light background. Life size. [Pendant to 83.]

Panel, 12½ inches by 17 inches.

In the collection of Antoine Brasseur, Lille, 1885.

In the Lille Museum, A. Brasseur bequest; 1893 catalogue, No. 371.

67. A Laughing Toper. M. 272.—He holds in his left hand a brownish-red earthenware mug with a pewter lid. He has fair hair turning grey and bluish-grey eyes. He wears a greyish-black doublet over a red vest, and a white collar. The background varies from dark-brown to yellowish-brown. A. Bredius regards this as genuine.

Canvas, 30 inches by 25 inches.

In the collection of Baron Sloet, Zwolle.

Sale.—London, July 3, 1908, No. 123 (£152 : 5s., Lane).

In the possession of the Munich dealer J. Böhler.

68. The Merry Toper. M. 241 and 270.—Half-length. A young man almost in full face. His head is turned three-quarters right. He wears a fur cap, and looks down to the right into a beer-mug which he holds in his right hand.

Signed with the monogram; panel, 8 inches by 6½ inches.

Sale.—Max Kann, Paris, March 3, 1879 (1520 francs).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 50.

In the collection of the late Maurice Kann, Paris.

69. THE TOPER. B. 52.—Half-length. A drunken man laughing, almost in full face, with flushed features and a pointed beard. He looks at the spectator. He wears a green coat with a white collar, and a fur cap. In left arm he holds a beer-jug; in his right hand is a pipe. [Possibly identical with 69b.]

Engraved by Abraham Blooteling.

Sale.—Baron de Beurnonville, Paris, June 3, 1884.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 9.

In the possession of the Paris dealer F. Kleinberger.

In the De Weerth collection, Paris.

69a. The Toper.—Three-quarter-length. A man wearing a broad-brimmed hat sits on a chair, facing left. He looks at the spectator, and holds with both hands a beer-jug with the lid open.

Engraved by A. Delfos, 1751.

69b. A Man with a Jug in his Arms.—[Possibly identical with 69.]

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 137 (2 florins 6, Roewalt).

69c. A Youth.—He holds a jug in his right hand, and is lighting his pipe. Half-length.

Canvas, 17 inches by 14 inches.

Sale.—Amsterdam, November 14, 1791, No. 71.

70. A Topper.—He rattles the lid of a beer-jug.

28 inches by 22 inches.

Sale.—Gomes and others, Antwerp, August 1, 1800, No. 36.

70a. An Old Man holding a Bottle and a Bowl.

Sale.—Amsterdam, June 20, 1810, No. 163 (3 florins, Cassino).

70b. A Man holding a Jug.—[Probably identical with 73a.] Panel.

Sale.—Amsterdam, October 11, 1810, No. 125 (1 florin 20, Gruyter).

71. A Man smoking and holding a Jug.—Of the artist's best period.

26½ inches by 19½ inches.

Sale.—Van Dijl, Amsterdam, January 10, 1814, No. 56 (17 florins).

72. A Merry Man holding a Jug and a Pipe.

5 inches by 5 inches.

Sale.—Amsterdam, August 6, 1816, No. 30.

73. A Merry Man holding a Jug.

Panel, 8½ inches by 7 inches.

Sale.—Fr. J. Mensart and others, Amsterdam, September 2, 1824, No. 68 (2 florins, Pakker).

73a. Portrait of a Soldier holding a Jug.—[Probably identical with 70b.]

Panel, 14 inches by 9 inches.

Sale.—Jonkheer O. W. J. Berg van Dussen Muilkerk, Amsterdam, July 7, 1825, No. 42 (28 florins).

74. The Finger-Nail Test.—A merry youth lets the last drops in a glass drop on his finger-nail. [Compare 86.]

Canvas, 33½ inches by 25½ inches.

Sale.—F. Kamermans, Rotterdam, October 3, 1825, No. 47 (75 florins, Lamme).

74a. A Man seated, holding a Bottle.

Sale.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 129 (1 florin 25, Pakker).

74b. A Merry Man holding a Beer-Jug.

Canvas, 34½ inches by 32 inches.

Sale.—Amsterdam, October 29, 1838, No. 70 (10 florins 50, A. Wolff).

74c. The Merry Gossip.

Canvas, 44½ inches by 36 inches.

Sale.—The Dowager Ullens van Schooten, Antwerp, June 11, 1844, No. 27 (82 francs, Crainieux).

74d. Portrait of a Man holding a Goblet.

Panel, 7 inches by 6 inches.

Sale.—P. L. Mortier, Amsterdam, May 6, 1846, No. 77 (3 florins, Van Dijk).

74e. A Toper.

Canvas, 25 inches by 22 inches.

Sale.—F. H. de Groof, Antwerp, March 20, 1854, No. 58.

75. A Toper seated.—Half-length. A characteristic composition, painted with a vigorous brush.

Signed with the monogram and dated 1643; panel, 18 inches by 13 inches.

Sale.—C. and F. Sandberger, Cologne, June 14, 1875, No. 30.

76. A Fair-Haired Youth.—Half-length. In profile to the right. He wears a reddish vest with a white pleated collar. In his right hand he holds a jug with a lid; he drinks from a glass in his left hand.

Circular panel, 14 inches across.

Sales.—Baron de Beurnonville, Paris, May 9, 1881, No. 303.

Ad. Jos. Bösch, Vienna, April 28, 1885, No. 21 (2003 florins, Foucher de Careil).

77. A Toper.—Probably a half-length. He wears a red cap and holds a wine-glass.

Signed; 18 inches by 14 inches.

Sale.—Sir J. Chandos Reade and others, London, July 13, 1895, No. 85 (£430, Lesser).

78. A Toper.—He wears a brown costume and red cap, and holds a glass.

Panel, 14½ inches by 10½ inches.

Sale.—Lucy Copeman and others, London, June 13, 1898, No. 24.

79. A Toper holding a Glass.

Panel, 11 inches by 9½ inches.

Sale.—Sir George Elliot and others, London, July 8, 1905, No. 48 (£273, Coureau).

80. A Cavalier holding a Wine-Glass.—He wears a brown costume and a broad black hat.

28½ inches by 23 inches.

Sales.—L. de Moni, Leyden, April 13, 1772, No. 26 (2 florins 10, Benucci).
London, June 30, 1906, No. 87 (£89 : 5s., Tooth).

80a. A Topper.—Regarded by competent authorities as very doubtful.
25½ inches by 21 inches.

Sale.—London, December 20, 1906, No. 81 (£136 : 10s., Wilson).

80b. A Man smoking, with a Jug.

Mentioned in *Oud Holland*, xx. 81.

In the inventory of Johannes de Renialme, April 25, 1640, No. 9 (valued at 12 florins), and June 27, 1657, No. 107 (valued at 18 florins)—communicated by A. Bredius.

80c. A Man smoking.

Mentioned in the inventory of the estate of Jan Maire, Leyden, who died September 14, 1666—communicated by A. Bredius.

80d. A Soldier smoking.—With accessories.

Sale.—Maria Beukelaar, Anthony de Waart, The Hague, April 19, 1752,
No. 167 (22 florins).

80e. A Merry Fellow with a Pipe.

Panel, 12 inches by 10 inches.

Sale.—J. E. Grave and others, Amsterdam, May 5, 1806, No. 59.

80f. A Man smoking.

Canvas, 24 inches by 20 inches.

Sale.—B. Boele, Amsterdam, October 30, 1823, No. 7 (8 florins 15).

80g. A Merry Youth with a Pipe.

Canvas, 15 inches by 12 inches.

Sales.—W. Rijers, Amsterdam, September 21, 1814, No. 46 (5 florins, Westenberg).

Roothaan, Amsterdam, March 29, 1826, No. 34 (7 florins 15, Van der Sluys).

81. A MAN WITH A FLUTE, SINGING. B. 90; M. 218.

—A half-length. The young man faces the spectator. His head is bent downward three-quarters left. On the back of his head, to the right, he wears a cap with a light-blue feather. At the throat and the wrists his white shirt peeps from under his doublet. He holds a flute in his right hand, and raises his left hand as if to beat time to his singing. He looks down at a book spread out before him to the left. Light-grey background.

Signed on the right at foot with the monogram; canvas, 27½ inches by 21½ inches.

Sales.—B. Ocke, Leyden, April 21, 1817, No. 45 (78 florins, De Lelie).

Amsterdam, December 16, 1856, No. 19; panel, 23 inches by 22 inches.

In the Suermondt collection, Aachen, 1874.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 801A.

82. THE LAUGHING MANDOLINE-PLAYER. M. 214.—A young man with long dishevelled hair sits holding up in his right hand a glass full of wine, at which he looks with a smile. His dark costume is trimmed with blue; his cap hangs on the back of his head, to the left. With his left hand he holds up one end of a mandoline, the other end of which rests on a table.

Signed on the right with the monogram; panel, 36 inches by 30 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1891, No. 72.

Sale.—Capello, Amsterdam, May 6, 1767 (Terw. 587), No. 28 (58 florins).

In the collection of Count Bonde, Stockholm.

In the collection of Jules Porgès, Paris; bought from Martin Colnaghi, the London dealer (for £1000).

In the possession of the London dealer Wertheimer.

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

In the possession of the London dealer Gooden, 1896.

In the possession of the London dealer Martin Colnaghi.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 19.

In the collection of A. V. Picard, Paris—according to C. Sedelmeyer.

In the possession of the London dealers T. Agnew and Sons.

In the collection of Sir Edgar Vincent, Esher.

83. A LAUGHING BOY WITH A FLUTE. M. 219.—He has long chestnut-brown hair, and laughs at the spectator. He holds his flute in his left hand. Although the Lille catalogue states that its authenticity is not quite certain, it seems good enough to be an original, as seen from a distance. [Pendant to 66.]

Panel, 21½ inches by 17 inches.

In the collection of Antoine Brasseur, Lille, 1885.

In the Lille Museum, A. Brasseur bequest; 1893 catalogue, No. 372.

84. A LAUGHING BOY. M. 220.—He has long hair, and wears a light-brown coat with white collar and cuffs. He holds a flute, and looks at the spectator.

Panel, 19 inches by 15½ inches; in a painted oval.

Exhibited at the London Guildhall Art Gallery, 1903, No. 164.

Sale.—London, May 3, 1902, No. 96 (£819, H. P. Lane).

In the collection of H. P. Lane, Dublin.

In the possession of the London dealers Dowdeswell.

In the possession of Sir George Donaldson, London.

85. A YOUTH PLAYING A FLUTE. M. 222.—A half-length, facing the spectator. He is in dark-brown, with a fur-trimmed cloak thrown over his left shoulder, and wears a tall hat with a plume. His long hair falls on his shoulders. He looks at the spectator. He holds his flute to his lips. The white cuff on his left wrist is visible. [Compare 88. Probably identical with 33a.]

Signed with the monogram; canvas, in the shape of a lozenge, each side measuring 25½ inches.

Exhibited at the Hudson-Fulton Celebration at the Metropolitan Museum of Art, New York, 1909, No. 24.

Probably in the possession of the Paris dealer E. Warneck, about 1883.

In the collection of Lady de Clifford, London.

In the possession of the London dealers P. and D. Colnaghi, February 1907.

In the possession of the London dealer Knoedler.

In the collection of E. D. Libbey, Toledo, U.S.A.

86. THE FINGER-NAIL TEST (or, The Mandoline-Player with a Wine-Glass). M. 210.—Half-length. A mandoline-player sits at a table, with his body turned three-quarters right, but facing the spectator. In his uplifted right hand, with the little finger erect, he holds a green goblet downwards; under it is his left hand, also with the little finger erect. The top of his orange-yellow mandoline rests on his left arm; the bottom of it lies on the table. He has long hair, and wears a cap on the back of his head, to the right. He has a bright red costume with a greyish-purple cloak, white frills at his wrists, and a white band at the throat. An olive-green curtain hangs behind him. [Compare 74.]

Canvas, 28 inches by 23 inches.

Exhibited at Dublin, 1857.

In the collection of J. Napper of Lough Crew Castle, Oldcastle, Meath.

Sale.—Dublin, autumn of 1906 (£3990, Sulley).

In the possession of the London dealers Dowdeswell.

In the possession of the London dealer C. Wertheimer.

In the possession of the Paris dealers Kleinberger and Wildenstein.

In the collection of B. Altman, New York.

87. A YOUNG MAN SINGING. M. 237.—He accompanies himself on the violin. [Pendant to 118.]

Signed on the left with the monogram; lozenge-shaped, measuring $7\frac{1}{2}$ inches along each side and $10\frac{1}{2}$ inches across.

In the possession of the London dealers Lawrie.

In the collection of the late C. T. Yerkes, New York, 1904 catalogue, No. 37.

88. A Flute-Player. M. 221.—A repetition of 85, but differently arranged. The four corners of the lozenge have been cut off, turning it into a square. One edge runs just above the hat. Another edge has taken off a little of the white wristband on the left arm. On the left the edge runs parallel to the main direction of the left hand; on the right it just misses the fur trimming of the cloak.

Signed with the monogram; canvas, 21 inches by 19 inches.

In the collection of Baron de Beurnonville, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 47.

In the collection of the Baroness Hirsch de Gereuth, Paris.

88a. A Lute-Player.

Mentioned in the inventory of the goods of Laurens Mauritsz, Amsterdam, January 18, 1669 (valued at 15 florins)—communicated by A. Bredius.

88b. A Boy playing the Violin.—In a niche overgrown with foliage.

Engraved by G. White, 1732.

88c. A Very Droll Violin-Player.

24 inches by 18 inches.

Sale.—Amsterdam, September 16, 1760, No. 34 (7 florins 25).

88d. A Violin-Player in Spanish Costume.

22 inches by 25 inches.

Sale.—William van Wouw, The Hague, May 29, 1764 (Terw. 358), No. 16
—or No. 117 in the original catalogue—(60 florins).

89. A Laughing Violin-Player.—Half-length. He is in front of a table on which lies a music-book a little to the left. He holds a flute in one hand, a violin in the other.

Canvas, 25 inches by 21 inches.

Sale.—Hermann Aarentz of Deventer, Amsterdam, April 11, 1770, No. 16
(80 florins, Yver).

90. A Youth holding a Flute.—He looks surprised.

Canvas, 26 inches by 21½ inches.

Sale.—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 64.

90a. A Merry Violin-Player.—He appears to be singing.

Canvas, 31 inches by 26 inches.

Sale.—C. Buys, Amsterdam, April 4, 1827, No. 27 (20 florins).

91. A Youth with a Mandoline.—A well-dressed youth sits playing the mandoline; he is apparently singing to his own accompaniment. Sketchy.

Panel, 20 inches by 15 inches.

Sale.—P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844,
No. 38 (20 florins, Roos).

91a. A Bagpiper.—Half-length. He faces slightly to the right. He wears a fur-trimmed cap with a long plume, and a grey doublet slashed at the shoulder to show his white shirt-sleeves. A copy after a lost original. [Pendant to 91b.]

Signed with a false monogram at top to the left; canvas, 8½ inches by 7 inches.

In the Schloss, Neustadt.

In the Schwerin Museum, 1882 catalogue, No. 448.

91b. A Violin-Player. M. 213.—Half-length. He plays and bends down slightly to the right. His face is turned upwards. His mouth is open as if he were singing. He wears a fur cap, a red doublet, and a dark coat. The background is light brown. A copy of an original which, according to the Schwerin catalogue of 1890, is in the Schloss Banzin near Hagenow. [Pendant to 91a.]

Signed with a false monogram at top to the left; canvas, $8\frac{1}{2}$ inches by 7 inches.

In the Schwerin Museum, 1882 catalogue, No. 449.

92. **A Lute-Player.**—A young man with curly hair in a brown costume with a broad lace collar and white cuffs. Grey background.

Signed at foot to the right, F. Hals, 1629; panel, 7 inches by 5 inches.

Sale.—A. Bachner, Cologne, September 30, 1889, No. 50.

93. **Cavalier with a Violin.**

Panel, 11 inches by 8 inches.

Sale.—F. Yeats Edwards and others, London, July 13, 1903, No. 85 (£430 : 10s.).

94. **A Flute-Player.**—In a brown costume.

$25\frac{1}{2}$ inches by 24 inches.

Sale.—Vera Koudacheff and others, London, December 1, 1906, No. 80 (£1575, Sir J. D. Linton).

In the possession of the London dealers Dowdeswell.

95. **THE MERRY TOPER.** B. 97; M. 267.—Half-length, life size. A laughing man with a brown face is turned half right. His head is slightly inclined to the left; he looks at the spectator. He has a slight beard and moustache. His rough hair sticks out from beneath a flat red cap with yellow trimming. His costume is also red and yellow. In his left hand he holds a mug with open lid. In the same style as 96 and 98. This picture is represented in two pictures by Jan Steen, Nos. 137 and 446 (*see* Vol. I.). [Pendant to 123. Compare 99a.]

Signed on the right above the mug "f. hals f."; canvas, $29\frac{1}{2}$ inches by 24 inches.

Engraved by J. Suyderhoef as "Monsieur Peeckelhaering."

Under the name "Peeckelhaering" pictures are mentioned in the inventories of Henric Bugge, Leyden, 1666; Hendrick Huyck, Nymwegen, January 10, 1669; and Jan Zeeuw and Marie Bergervis, who died 1690, Amsterdam—according to notes by A. Bredius.

A copy—on canvas, $29\frac{1}{2}$ inches by 26 inches, signed on the right with the monogram—was in the sale:—Vicomte de Buisseret, Brussels, April 29, 1891, No. 41.

In the chief Kassel inventory of 1749, No. 363.

In the Kassel Gallery, 1903 catalogue, No. 216.

96. **A MULATTO.** M. 268.—Half-length. A laughing mulatto, turned three-quarters left, looks at the spectator; his head is slightly inclined to the right. His left hand seems to hold a sword of which only the hilt is visible. His right hand with outstretched index-finger points at something. His costume and flat cap are of red trimmed with yellow. Grey background. [Compare 95.]

Signed on the right with the monogram; canvas, 30 inches by 25 inches.

A repetition of this picture was in the hands of a German dealer some years ago. A second study of the same model is in the Wiesbaden Museum. A copy

was in the sale :—Mniszech, Paris, April 9, 1902, No. 127 (16,000 francs)—measuring $27\frac{1}{2}$ inches by $21\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, 1887, No. 80.

Exhibited at Munich, 1892.

Sale.—D. P. Sellar, Paris, June 6, 1889, No. 38.

In the possession of the Paris dealer C. Sedelmeyer, who sold it to Thieme in 1889.

In the collection of the late A. Thieme, Leipzig, 1900 catalogue, No. 31.

97. A Laughing Fool. M. 217.—Half-length. The figure is turned to the left; the head is seen almost in full face. The man looks straight at the spectator. The costume is black and red, the cap red. Probably genuine, or at least a school repetition.

Signed on the right with the monogram; a small picture.

In the Preyer collection, Vienna.

In the collection of Senator Clark, New York.

98. A FOOL WITH A MANDOLINE. B. 45; M. 216.—Half-length. A man turned half-right, in a red costume trimmed with yellow. He has long hair, and wears a red and yellow cap. His head is seen in full face; he looks up to the left. With his right hand he touches the strings of a mandoline; his left hand grasps the neck. Very freely handled. Especially good are the various contrasting flesh-tones, the red and yellow of the costume, and the reflections in the eyes. [Compare 95.]

Signed in the right at top, F. H.; canvas, about 29 inches by 24 inches.

A copy (B. 16, and *see* M. 216) is in the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1093; it measures 26 inches by 24 inches, having rather less at the foot than the original.

In the collection of Baron Gustave de Rothschild, Paris.

99. A LAUGHING BOY.—He is seen in full face. He wears a hat with an ostrich feather standing up straight.

Dated 1636, according to A. Bredius.

In the collection of Madame André-Jacquemart, Paris.

99a. A Mulatto. M. 266.—Half-length. He looks at the spectator with a broad half-tipsy smile. His head is bent to the left. His stubby hair sticks out from under a red cap. His grimacing face is set off with a dark moustache and beard. He holds up a mug with open lid in his right hand. His red costume is trimmed with yellow ribbons. His shadow is seen on the light brownish-grey background. Apparently a repetition of 95.

Canvas, $30\frac{1}{2}$ inches by $26\frac{1}{2}$ inches.

In the collection of Jules Porgès, Paris.

99b. A Laughing Youth.

Sale.—Hendrik Bagh, Leyden, August 24, 1761, No. 53 (2 florins 20).

99c. A Rommelpot-Player.—Half-length. A merry old man. Loose and masterly in style.

Sale.—Joost Willem van Wessel, Amsterdam, September 28, 1791, No. 31 (2 florins 25, Van der Veen).

99d. A Laughing Youth.—Sketch.

Sale.—Amsterdam, May 24, 1815, No. 27 (8 florins with Nos. 28 and 29).

99e. A Laughing Youth.—Half-length. A spirited painting.

Panel, 20 inches by $17\frac{1}{2}$ inches.

Sale.—J. Hulswit, Amsterdam, October 28, 1822, No. 36 (8 florins, Engelberts).

99f. A Laughing Man.

Oval panel, 22 inches by $17\frac{1}{2}$ inches.

Sale.—C. R. S. Toe Laer, Amsterdam, July 28, 1828, No. 31 (2 florins, Bunton).

99g. A Merry Man.

Signed, F. Hals; panel, 10 inches by 8 inches.

Sale.—Amsterdam, April 1, 1833, No. 73 (1 florin 75, Wolff).

99h. Head of a Laughing Man with a Red Cap.

Canvas, $22\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

Sale.—J. F. Sigault, Amsterdam, December 3, 1833, No. 76.

99i. Study of a Laughing Man.

Panel, 12 inches by 10 inches.

Sale.—M. C. van Hall and others, Amsterdam, April 27, 1858, No. 33.

100. A Merry Old Man.—He has a grey beard, a frilled collar, and a red cap.

Canvas, 20 inches by 16 inches.

Sale.—Fr. Werbrouck and others, Antwerp, September 12, 1859, No. 359.

101. A Man rubbing his Arm.

Canvas, 12 inches by 10 inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 99 (61 florins).

101a. An Old Man.—Half-length. He has a long white beard. His sorrowful face inclines sideways on his shoulder.

Canvas, 17 inches by $12\frac{1}{2}$ inches.

Sale.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 79.

102. HAMLET.—Half-length. A youth faces the spectator. His head is slightly inclined to the right, and he looks in the same direction. His right hand, much foreshortened, is stretched out to the front. In his left hand he holds a skull. He has long unkempt hair, and wears a red cap with a long plume hanging down on the right. His big cloak is fastened across his breast; a piece of his white collar and of the lower opening of the sleeve are also visible. Light-grey background.

Life size.

Exhibited on loan in the Dublin National Gallery, 1895.

In the possession of the London dealers Durlacher.

In the possession of the London dealers T. Lawrie.

In the collection of the Earl of Carysfort, Glenart Castle, Ireland.

103. A YOUTH FACING RIGHT. M. 41, 163.—Half-length, life size. His head is seen in full face. He looks to the left, past the spectator. He has long fair curls, and wears a purplish-red costume and a black hat with a red plume. His right hand, stretched out to the right foreground, formerly rested on a skull which has been painted out.

Signed on the right at foot with the monogram; canvas, 30 inches by 25 inches.

Exhibited by the London dealers Lawrie, 1903, No. 13.

Exhibited in the Portrait Exhibition, The Hague, 1903, No. 40a.

In the collection of W. A. Coats, Skelmorlie Castle, Scotland, No. 18.

104. A Youth holding a Skull.—He wears a red cap with a blue feather.

10½ inches by 8 inches.

Sale.—The Hague, May 25, 1772, No. 50.

105. Portrait of a Philosopher.—Half-length. His right hand rests on a skull, his left hand on his breast. He wears a black doublet with a white collar and lace cuffs, and a small black cap. He has a moustache and an imperial.

Panel, 26 inches by 23½ inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 93—but No. 394 in the 1841 catalogue.

106. [Identical with 264.]

107. PORTRAIT OF A MAN. M. 153.—Half-length. He is turned to the right, but his head is seen almost in full face. His beard and hair are dark, and he wears a black hat. He holds between the thumb and forefinger of his right hand a watch, the chain of which falls between the second and third fingers. On his left hand, seen under the other, he wears a signet ring. He is dressed in black with a soft and close-fitting fluted collar, trimmed with lace. Grey background. Broadly and delicately painted. Very expressive. From the style of the dress it may be assigned to the early period, 1630-35.

Oval panel, 25 inches by 20 inches; the grain of the wood runs diagonally.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 90.

In the collection of Earl Howe, Gopsall; it has been in the possession of the family for more than a century.

107a. Interior with a Peasant at Table.—He holds a glass.
17 inches by 12 inches.

Sale.—Amsterdam, January 20, 1772, No. 64 (2 florins, Herenreigg).

107b. A Peasant killing Vermin.

Sale.—Jan Enschedé Jansz, Haarlem, April 16, 1776, No. 60.

107c. **A Youth.**—Half life size. He lays his right hand on his bare breast. Bold and loose in style.

Panel, 6 inches by 5 inches.

Sale.—J. Pekstok, Amsterdam, December 17, 1792, No. 50.

107d and e. **Two Peasants.**

Sale.—Hendrik Bagh, Leyden, August 24, 1761, No. 14 (4 florins 10); and No. 15 (3 florins 10).

107f. **A Peasant.**—Half-length, life size.

Canvas, 21½ inches by 17 inches.

Sale.—J. Christiaan, Amsterdam, November 17, 1779, No. 48 (2 florins, J. Yver).

107g. **Head of an Old Peasant.**

Panel, 7 inches by 6 inches.

In the collection at the Schloss Altstadt, Kassel, 1783, No. 194; not now to be found in the Kassel Gallery.

108. **HILLE BOBBE.** B. 92; M. 260.—Half-length, life size. A laughing old woman, seated almost in full face, turns her head to the right and looks down. She wears a white cap and a white collar. In her right hand she holds a beer-mug with open lid. On her left shoulder sits an owl. Dark background. It is not yet quite so broadly painted as the Haarlem regent pieces, but is in the same style and may probably be dated about 1650. At the back, on a piece of the old frame which has been let into the new, is the name of the sitter, apparently Mille or Nille Pabbe, or according to the catalogue "N(M?)alle Babbe van Haarlem Frans Hals."

Canvas, 30 inches by 25½ inches.

Sales.—J. F. Sigault and J. J. van Limbeek, May 12, 1834, No. 92 (9 florins, Roos)—said to be on panel.

Stokbroo van Hoogwoud en Aartswoud, Hoorn, September 3, 1867.

In the Suermondt collection, Aachen, 1874.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 801C.

109. **HILLE BOBBE.** M. 261.—Half-length, life size. A laughing woman sits facing three-quarters right. Her hands, the right on the left, rest on a table, on which she leans her left forearm. Her head is turned three-quarters left. She wears a white cap and a soft frilled collar. On her right shoulder sits an owl.

Signed; canvas, 29 inches by 23½ inches.

Etched by L. B. Coclens, with the inscription "Babel van Haarlem" and a verse.

See Moes, *Iconographia Batava*, No. 7482.

In the collection of Lord Palmerston, Broadlands.

In the Metropolitan Museum, New York, 1905 catalogue, No. 58; purchased in 1871.

110. **A FISHER-GIRL WITH A BASKET.** B. 95; M. 258.—Half-length. The girl is turned somewhat to the right. Her

head is inclined to the right but faces left. She wears a dark cap and jacket, showing the white undergarment at her neck. She looks up to the left. At her right is a basket which she holds with her left arm. On her right hand she holds something that looks like a fish. In the right background are houses. Cloudy sky.

Canvas, 26 inches by 22 inches.

Exhibited at Düsseldorf, 1904, No. 318.

Sale.—Gsell, Vienna, March 14, 1872, No. 41.

In the collection of the late A. von Carstanjen, Berlin.

111. A FISHER-GIRL WITH A FLAT BASKET.—Half-length. She is seen in full face, and looks sharply at the spectator. Her hands are not visible. She has a dark dress with white at the neck, and carries a flat basket on her head.

9½ inches by 7½ inches.

In the possession of the Amsterdam dealers F. Müller, 1903.

In a private Swedish collection.

112. A Woman selling Anchovies.—[Possibly identical with 112a; pendant to 55.]

34 inches by 26 inches.

Sale.—Gerard Vervoort, Brussels, September 19, 1746 (Terw. 45), No. 49 (49 florins, with pendant).

112a. A Woman selling Herrings.—[Possibly identical with 112.]

33½ inches by 27½ inches.

Sale.—Rotterdam, July 20, 1768, No. 2 (140 florins, Verhaag).

112b. A Fisherwoman.—Bold and loose in style. [Pendant to 146d.]

Panel, 12 inches by 10½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 113 (5 florins, with pendant, Delfos).

113. A Young Girl.—Half-length. She wears a fisherman's hat. [Pendant to 57.]

Panel, 25½ inches by 20 inches.

Sale.—J. van der Velden, Amsterdam, December 3, 1781, No. 29 (28 florins 10, with pendant, Bernard).

113a. A Merry Fisherwoman.

Canvas, 32½ inches by 25½ inches.

Sale.—W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 70 (35 florins).

114. A WOMAN SELLING HERRINGS. B. 51.—In a dune landscape, a girl seen to the knees sits facing three-quarters right. She smiles and looks to the right. On her lap she holds with her left hand a wooden tub of herrings. She holds a fish in her right hand, which rests on the edge of the tub. She wears a red bodice, a white scarf, and a black cap. In the left distance is the sea. To the right are high dunes on

which are two figures standing. To the left of them is the sail of a ship. The sky is covered with grey clouds. Three birds are flying.

Signed on the tub with the monogram; canvas, 32 inches by $26\frac{1}{2}$ inches.

An old copy was in the possession of a London dealer in 1908.

Engraved by Gaujean.

In the Oudry collection.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 302.

115. A LAUGHING WOMAN. B. 81; M. 262.—Three-quarter-length, life size. A woman, seen in full face, sits on a chair. Her right forearm rests on the arm of the chair. She is in grey, with a white cap that allows a little hair to escape on the right and a white scarf. She looks at the spectator. This is not a portrait of Hille Bobbe, as the catalogue suggests, but represents a younger woman than the Berlin picture (108). It belongs to the same period, about 1650. The background seems to have been completely repainted.

Canvas, $28\frac{1}{2}$ inches by $23\frac{1}{2}$ inches.

In the possession of the Paris dealer Warneck.

In the Lille Museum, 1893 catalogue, No. 370; purchased in 1872.

116. PORTRAIT OF A FAIR GIRL. M. 234.—Half-length. She has rosy cheeks, and is dressed in yellow. Her head is inclined slightly to the right, and she looks down. On her long fair curls is a broad-brimmed yellow straw hat. Brown background. It has been cut down on the right and left and later enlarged.

14 inches by 12 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 203; and at the Whitechapel Art Gallery, London, 1904, No. 275.

In the collection of H. J. Pfungst, London.

In the collection of J. van Alen, Rushton Hall, Kettering.

117. A LAUGHING GIRL. B. 63.—Half-length. She is turned to the left, and looks at the spectator. On her fair hair is a red cap; she is in black with a white collar and a white apron fastened by a silver chain. In her left hand she holds a pewter pot, from which she fills a glass held in her right. A building fills the background. Broad and loose in style. Though the signature reminds one strongly of Harmen Hals, the picture is too good for him.

Signed above the right shoulder with a monogram, "FHAL," the last three letters being intertwined; canvas, 30 inches by $24\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1903, No. 59.

Sale.—Mniszech, Paris, April 9, 1902, No. 128 (10,000 francs, Agnew).

In the possession of the London dealers T. Agnew and Sons.

In the possession of Sir G. Donaldson, London.

118. A GIRL SINGING FROM A BOOK. M. 238.—
[Pendant to 87.]

Signed on the right with the monogram; lozenge-shaped, measuring along each side $7\frac{1}{2}$ inches and $10\frac{1}{2}$ inches across.

In the possession of the London dealers Lawrie.

In the collection of the late C. T. Yerkes, New York, 1904 catalogue, No. 38.

119. THE GIPSY GIRL. B. 41; M. 263.—Half-length; life size. A laughing gipsy girl, seen almost in full face, looks down towards the right. Her brown hair falls on her shoulders. She wears a red bodice over a white chemise which exposes her breast. Yellow flesh-tones. A superb picture.

23 inches by 20½ inches.

Sale.—Marquis de Ménars, end of February 1782 (301 francs).

In the Rémy collection.

In the La Caze collection.

In the Louvre, Paris; La Caze collection, 1902 catalogue, No. 2384.

120. HEAD OF A GIRL.—In profile to the right. The hair is done in a plait and fastened up.

Signed on the right with the monogram; oval panel; the grain of the wood runs diagonally.

In the collection of P. A. B. Widener, Philadelphia.

120a. An Old Woman warming herself at a Charcoal Pan.

Mentioned in the inventory of the goods of Nicolaes van Assendelft, 1748—according to a note by A. Bredius.

120b. A Peasant Girl.—With a red ribbon round her neck.

Panel, 7 inches by 6 inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 195; but not now in the Kassel Gallery.

121. A Girl.—She sits on a chair, holding an earthenware jug with two hands on her lap.

Panel, 18 inches by 14 inches.

Sales.—Huybert Ketelaar, Amsterdam, June 19, 1776 (15 florins 5, Quinkhart).

J. H. Quinkhart and J. Koller, Amsterdam, December 19, 1798, No. 39 (6 florins, Coclers).

121a. A Woman seated, holding a Jug.

28 inches by 25½ inches.

Sale.—Van Dijn, Amsterdam, January 10, 1814, No. 58 (5 florins 5).

121b. A Woman seated, winding Yarn.

Panel, 13 inches by 11 inches.

Sale.—W. Rijers, Amsterdam, September 21, 1814, No. 47 (4 florins 25, Pakker).

121c. A Woman selling Fruit.—She is weighing out fruit. On tables and in baskets farther back is a variety of fruit. Said to be by Frans Hals and P. Gijssels. Masterly in treatment. Yet Gijssels cannot possibly have worked with Frans Hals.

Canvas, 24 inches by 29½ inches.

Sales.—Amsterdam, August 6, 1810, No. 41 (50 florins, Roos).

E. M. Engelberts, Amsterdam, August 25, 1817, No. 33 (47 florins, Woodburn).

121d. A Merry Old Woman.—She holds a tub on her lap. Broad and vigorous, of the best period.

Canvas, 35 inches by 28 inches.

Sale.—C. Buys, Amsterdam, April 4, 1827, No. 28 (20 florins).

121e. An Old Woman with a Cat.

Panel, 30 inches by 24 inches.

Sale.—O. Reijers, Arnhem, August 6, 1827, No. 42 (7 florins 25, A. Prins).

121f. A Lady playing the Lute.

Panel, 14 inches by 11 inches.

Sale.—Count Samuel von Festetics, Vienna, April 11, 1859, No. 146.

122. A Middle-Aged Woman laughing.

Signed with the monogram; copper, 7½ inches by 6 inches.

Exhibited at Düsseldorf, 1886, No. 135.

Then in the collection of H. Aschenbroich, Düsseldorf.

122a. A Woman reading. M. 275.

In the Schloss Banzin, Mecklenburg, 1894, according to Moes.

123. A Laughing Girl.—Half-length, facing left. She wears a white cap and a white scarf. [Pendant to 95.]

Known only through its representation in Jan Steen's picture (No. 446) at Berlin, with "The Merry Toper" at Kassel (*see* Vol. I.).

124. HEAD OF A LAUGHING BOY. B. 94; M. 228.—He is seen almost in full face, but turned a little to the left. He looks straight at the spectator. His body is inclined to the left. His long hair falls on his shoulders. In his right hand is a flute. Behind him to the left is the head of another boy.

Circular.

A repetition (132) was in the Niesewand sale.

In the collection of L. Knaus, Berlin.

125. A LAUGHING BOY WITH A BEER-JUG. B. 29; M. 227.—He is in green, with a particoloured cap. He smiles down into an earthenware beer-jug. Behind him to the left is another laughing boy. Signed on the right on the background, F. H.

A similar picture, smaller in size, is in the Mesdag collection, The Hague. In the Hofje van Aarden, Leerdam.

125aa. A School.

Mentioned in the catalogue of P. P. Rubens' collection, intended to be sold by auction at Antwerp, May 1641, No. 314; *see* Sm. Suppl. p. 365.

125a. A Picture of Two Boys.

Signed; copper.

Mentioned in the inventory of Johan Hogenhouck, Delft, January 31, 1647, No. 13—as noted by A. Bredius.

126, 127. Heads of Two Laughing Boys.

Circular.

Sale.—Quiryn van Biesum, Rotterdam, October 18, 1719, Nos. 195 and 196 (3 florins the pair).

128, 129. Two Boys.—Small pictures.

Sale.—Pieter Pellicorne, Amsterdam, April 4, 1724 (Hoet, i. 306), No. 37 (2 florins 10).

130. A Youth and a Girl playing Cards by Lamplight.

13 inches by 10½ inches.

Pictures of similar themes were until lately often ascribed to Frans Hals. It is more probable that they originated with Jan Miense Molenaer. This was certainly the case with the "Two Laughing Children with a Cat," which, in the sale of L. von Lilienthal and others, Cologne, December 21, 1893, as No. 262, was wrongly ascribed to Frans Hals.

Sale.—G. and N. A. Flink, Rotterdam, November 4, 1754 (Terw. 103), No. 31—or No. 40 in the original catalogue—(16 florins, Fouquet).

130a. Two Boys playing with a Cat.—[See note to 130.]

Sale.—Borwater, The Hague, July 20, 1756 (Terw. 156), No. 70 (10 florins 10).

130b. Boys playing Cards.

Sale.—A. and S. de Groot, The Hague, March 20, 1771 (3 florins, Roewalt).

130c. Two Children.—Loosely painted. Fresh in colour.

Panel, 12½ inches by 11½ inches.

Sale.—F. A. E. Bruyninx, Antwerp, August 1, 1791, No. 165 (1 florin 10).

130d. Children teasing a Cat.—[See note to 130.]

Mentioned by Buchanan, *Memoirs of Painting*, i. 301.

Sale.—Fagel, London, May 22, 1801, No. 33 (£18 : 18s.).

130e. Two Boys playing with a Dog.—Spirited in composition. [See note to 130.]

Sale.—Amsterdam, April 14, 1813, No. 58 (2 florins 10).

130f. Two Merry Youths playing with a Kitten.

25½ inches by 19 inches.

Sales.—Van Dijn, Amsterdam, January 10, 1814, No. 57 (10 florins).
(Possibly) Von der Ropp, Cologne, 1890.

131. Children in a Landscape.

Panel.

Sale.—Amsterdam, August 15, 1825, No. 383 (6 florins).

131a. Three Merry Children eating Soup.—Spirited in handling and full of character. Probably by J. M. Molenaer.
Canvas, 19 inches by 26 inches.

Sales.—O. W. J. Berg van Dussen Muilkerk, Amsterdam, July 7, 1825, No. 41 (41 florins).

Schultz and others, Amsterdam, July 10, 1826, No. 42 (13 florins, Gild).

131b. Two Laughing Children.

Sale.—Rotterdam, April 11, 1827, No. 81.

131c. Three Children at Play.

Panel.

Sale.—Amsterdam, December 3, 1827, No. 25.

131d. Frightened at the Thunder.—A little girl is frightened at the thunder. A boy laughs at her.

Canvas, 60½ inches by 46 inches.

Sale.—Brussels, September 27, 1842, No. 5.

131e. Two Boys playing Cards and a Boy with a Beer-Jug.

—The composition probably goes back to Jan Miense Molenaer. It occurs in a drawing at the Albertina (No. 1274) and in a picture by J. M. Molenaer, an old copy after which was in the sale—E. Moll, senior, and others, Amsterdam, December 15, 1908, No. 85.

Panel, 14½ inches by 22 inches.

Sale.—Amsterdam, April 4, 1854, No. 18 (22 florins, Nieuwenhuys).

131f. Children with Cards.

Mentioned by Buchanan, *Memoirs of Painting*, i. 301.

Sale.—Fagel, London, May 22, 1801, No. 32 (£31 : 10s.).

131g. Two Laughing Boys.

Canvas, 14 inches by 11½ inches.

Sale.—The widow Van der Wall and others, Amsterdam, March 17, 1874, No. 31.

132. HEAD OF A LAUGHING CHILD WITH A FLUTE.

B. 115.—Seen almost in full face but inclined to the left. His face is framed in long dishevelled hair. He looks at the spectator. He holds a fife upright in his right hand. At the back to the left is the head of another child. [A repetition of 124.]

Signed with the monogram; panel, 13 inches by 12 inches.

Exhibited at Düsseldorf, 1886, No. 134.

Sales.—Neven, Cologne, March 17, 1879, No. 85.

Niesewand, London, June 9, 1886, No. 52.

133. THE SMOKER AND HIS GIRL. B. 114; M. 211, 212.

—In the centre is the head of a youth, seen almost in full face but inclined to the left. He holds a long clay pipe in his left hand. Behind him to the left is the head of a girl looking at him. Her left hand rests on his left shoulder. In the right background the head of an old woman is sketched in light green. Behind the heads of the youth and girl is a curtain. Very expressive and broadly painted. In excellent preservation. Dated by Bode about 1625.

Circular panel, 14 inches in diameter.

An octagonal replica—on panel, $17\frac{1}{2}$ inches by $18\frac{1}{2}$ inches—is in the Metropolitan Museum, New York, 1905 catalogue, No. 234. It was shown at the Royal Academy Winter Exhibition, London, 1887, No. 95; it was then in the collection of R. G. Wilberforce, London. It came into the collection of Henry G. Marquand, New York, who presented it to the Museum in 1888. The smoker's head is very good and quite worthy of Frans Hals; the other two heads are less good. The right hand of the man shows a variation from the original; here he holds the pipe with the forefinger, not between forefinger and thumb. Besides, the figure of the woman to the right is much bigger and holds a jug.

In the Von Hippel collection.

Given to Königsberg with other pictures from the collection through Regierungs-präsident Von Hippel of Bromberg, 1837.

In the Königsberg Municipal Museum, 1894 catalogue, No. 75.

133a. Backgammon-Players.

Mentioned in the inventory of Johan de Hoest and Catharina Questiers, November 16, 1673; valued by the painters Dirck Santvoort and Gerrit Uylenborg (at 12 florins)—see *Oud Holland*, xxv. (1907), p. 243.

133b. Two Card-Players.—With other figures.

Sale.—Antwerp, August 21, 1810, No. 31.

134. TWO BOYS SINGING. B. 98; M. 224.—The boy on the right is seen in a three-quarter view facing left. He is in dark clothes with a white collar and a plumed cap. He holds in his left hand a mandoline resting on the table, while he beats time with his right hand. He looks down to the left at an open music-book on the table. Behind him to the left is the head of another boy, who looks at the music and sings with him.

Signed on the left at foot with the monogram; canvas, 26 inches by $20\frac{1}{2}$ inches.

A copy was in the possession of the dealer Klencke, 1907. A second copy was in the sale:—H. R. Willett, London, April 20, 1895, No. 106.

Engraved by W. Vaillant.

In the Kassel inventory of 1749, No. 623.

In the Kassel Palace, 1783, No. 75.

In the Kassel Gallery, 1903 catalogue, No. 215.

135. SINGING BOYS. B. 48; M. 225, 226.—Half-length. A youth stands facing the spectator. He wears a black velvet jacket and a tall black hat with plumes in front on the right-hand side. His long fair curls fall on his shoulders. His lips are parted. He looks down at an open book which he seems to hold in his unseen right hand. He raises his left hand as if to beat time. Behind him to the left is the head of a boy who looks over at the book.

Canvas, $23\frac{1}{2}$ inches by $19\frac{1}{2}$ inches.

Engraved by Champollion.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 23.

Sales.—Albert Levy, London, June 16, 1876 (£267 : 10s.).

Baron de Beurnonville, Paris, May 9, 1881, No. 299.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 48.

In the possession of the Paris dealer E. Warneck.

In the collection of Charles Stewart Smith, New York.

136. TWO BOYS SINGING. B. 33.—Half-length. Both boys face right. One holds a music-sheet; the other standing behind him looks over at it. Both are apparently singing. Above them a beer-jug hangs on a nail. They are supposed to be the painter's sons. [Possibly identical with 136*d*. Pendant to 64.]

Signed on the left at foot with the monogram, FHF; canvas, 28 inches by 23½ inches.

Sales.—(Probably) P. van der Eyk, Leyden, November 28, 1769, No. 24 (21 florins, Van Leijden)—said to measure 33 inches by 27 inches.

J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 169 (51 florins, Fouquet)—said to measure 26½ inches by 22½ inches.

Leyden, August 26, 1788, No. 49 (7 florins, Delfos).

Coupry Dupré, Paris, February 21, 1811.

In the collection of the Duc d'Arenberg, Brussels; W. Bürger's 1859 catalogue, No. 19.

In the collection of the late C. T. Yerkes, New York, 1904 catalogue, No. 36.

136*a*. Three Musicians.—The Dutch "bijzonder" leaves it doubtful whether the entry refers to three separate figures or to three especially good figures in one picture.

Sale.—(Supplementary) P. Scriverius, Amsterdam, August 8, 1663, No. 21—*see Oud Holland*, xii. 63.

136*b*. A Young Man playing the Bass-Viol and a Flute-Player.—This may refer to one picture or to two.
29 inches by 24 inches.

Sale.—Gerard Sanders, Rotterdam, August 5, 1767 (Terw. 629), No. 22—
or No 32 in the original catalogue—(19 florins).

136*c*. A Flute-Player with his Girl.—She holds a jug and a goblet.

Panel, 24½ inches by 21½ inches.

Sales.—(Possibly) Antoni Bierens, Amsterdam, July 20, 1747 (Hoet, ii. 200), No. 25 (50 florins).

Hendrik Verschuuring, The Hague, September 17, 1770, No. 78 (85 florins).

136*d*. Heads of two Boys singing.—In a round niche. Bold and loose in style. [Possibly identical with 136.]

Sale.—Jan Graham and others, The Hague, July 24, 1775, No. 74.

136*e*. A Youth with a Tambourine.

Panel, 6 inches by 5 inches.

Sale.—Maria Theresia Wittebol and De Labistraeten, Antwerp, June 19, 1804, No. 71 (24 florins).

137. **The Rommelpot-Player.**—In the centre is a man turned three-quarters left. He faces the spectator and laughs heartily. He is in dark clothes with a broad brimmed felt hat. His left forearm encircles the rommelpot (or bagpipes); in his right hand is a little stick with which he plays on it. Six laughing children surround him. The biggest boy, behind him to the right, claps his hands with delight. The other five children are to the left. Four of them are placed so that their heads make a diagonal line down to the left. The second boy from the top has a slouch hat. The fifth child, a girl, stands to the left behind this boy. In the background peasants look in at a door.

Variants of this composition exist. Thus, the girl on the extreme left looks at the spectator and not up at the player—in the picture of the Paul Giersberg sale. Another time, the girl is replaced by a boy who looks up at the player—in the picture of the Paul Mersch sale—while the second child from the bottom, a little girl, who usually looks up at the player, is facing the spectator.

A recognised original of this composition cannot now be traced. There are a number of replicas which at best date from the time of Frans Hals, while some perhaps come from his studio. As the figures are of life size in several replicas, it is to be inferred that the original was also of life size.

The rommelpot-player alone as a half-length figures in a picture in the Hamburg Kunsthalle; signed in Gothic letters, "F Hals"; panel, 10½ inches by 9 inches; acquired with the Hudtwalker-Wesselhoeft collection, 1888; reproduced in Bode's work on the Wesselhoeft collection.

The chief replicas of the whole composition are:—

1. In the collection of Carl von Hollitscher, Berlin; panel, 19½ inches by 15 inches; exhibited at Berlin, 1890, No. 82; here the girl looks at the spectator.

2. In the Hölcher-Stumpf collection, Berlin; canvas, 26½ inches by 19½ inches; here the second child from the bottom looks at the spectator.

3. In the Amalienstift, Dessau, 1877 catalogue, No. 109; panel.

4. (B. 96). In the collection of Herr Goldschmidt, junior, Frankfort-on-Main; panel, 15½ inches by 12½ inches; in the sales:—Gsell, Vienna, March 14, 1872, No. 38; and Schorer, Groot Bentveld, April 26, 1892, No. 32 (6000 florins, Goedhart).

5. In the collection of Sir F. Cook, Bart., Richmond; canvas, 47 inches by 32½ inches; exhibited at the Guildhall, London, 1903, No. 173; here the girl looks at the spectator.

6. (B. 154). In the collection of the Earl of Pembroke, Wilton House, No. 29; here the girl looks at the spectator.

7. Mentioned in the inventory of the goods of J. van de Cappelle, dated January 4, 1680; see *Oud Holland*, x. 34, No. 99.

8. In the sale:—H. van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 164), No. 103—or No. 104 in the original catalogue—(55 florins, Pieter Yver), measuring 43 inches by 30 inches.

9. In the sales:—Madame Lenglier, Paris, March 10, 1788 (370 francs); Destouches, Paris, March 21, 1794; panel, 21½ inches by 17 inches. Engraved by Hubert in the *Galerie Lebrun*. The engraver has erred with the hands of the figure on the right behind the player. In the picture the boy strikes his right fist into his open left hand. In the print the hands become a confused knot of folds. Here the girl looks at the player.

10. "A Merry Rommelpot-Player and two Laughing Children." This was in the sales :—P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844, No. 37 (50 florins, Roos) ; and J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 78.

11. In the sale :—J. van der Veen, Amsterdam, April 14, 1851, No. 112.

12. (B. 27). In the sale :—Néville D. Goldsmid of The Hague, Paris, May 4, 1876, No. 43—measuring 40 inches by 32 inches. It came from the Tholen collection, Emden.

13. (B. 61 ; M. 223). In the sales :—Count Mniszech, Paris, April 9, 1902, No. 126 (35,000 francs) ; and H. J. A. Eyre and others, London, December 9, 1905, No. 59—measuring 40 inches by 33 inches. Here the girl looks at the player.

14. In the sale :—Paul Giersberg of Wesel, Cologne, April 16, 1907, No. 33. Here the girl looks at the spectator.

15. In the sale :—Paul Mersch, Paris, May 8, 1908, No. 39. Here there are only five children ; the second from the bottom, a girl, looks at the spectator.

137a. The Fools of Haarlem.

Sale.—Estate of P. van Beekum, Alkmaar, 1665 (69 florins, Van Egmond van de Nijenberg)—see *Oud Holland*, xxiv. 63.

137b. A Shrovetide Fool.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 22.

137c. A Shrovetide Fool.

Sale.—Count van Thoms, Leyden, April 7, 1750 (Hoet, ii. 285), No. 66 (15 florins).

137d. Shrovetide.

Sale.—Borwater, The Hague, July 20, 1756 (Terw. 156), No. 71 (11 florins).

137e. A Shrovetide Party.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762 (Terw. 284), No. 29 (34 florins 10) ; but in the original catalogue given as No. 8 (34 florins, Haag).

137f. Shrovetide: Night.

13 inches by 11½ inches.

In the Stadtholder's Palace, The Hague, 1763, No. 87 in the red room.

137g. Various Jesters.

Canvas, 26 inches by 32 inches.

Mentioned by Hoet, ii. 425.

Bought in Rotterdam, April 1, 1739 (75 florins).

Sales.—Herman Schuurman, Rotterdam, April 2, 1739 (Hoet, ii. 572), No. 11 (71 florins).

Willem Lormier, The Hague, July 4, 1763 (Terw. 320), No. 109 (170 florins, Willem van Wouw).

Willem van Wouw, The Hague, May 29, 1764 (Terw. 358), No. 15 (187 florins).

137h. Shrovetide.—With half-length figures. A rich composition.

Canvas, 37 inches by 50 inches—or more probably the reverse.

Sale.—Amsterdam, June 5, 1765 (Terw. 457), No. 51 (35 florins).

137*i*. **Shrovetide**.—Peasants laugh at a dwarf buffoon.

Canvas, 36 inches by 30½ inches.

Sale.—Amsterdam, April 26, 1769, No. 117.

137*j*. **A Scene of Buffoonery**.—Many figures. A very fine picture.
22 inches by 17 inches.

Sale.—Amsterdam, April 22, 1771, No. 96 (29 florins, Toussaint).

137*k*. **Shrovetide Evening**.—Various persons singing.

Panel, 25 inches by 16 inches.

Sale.—Willem Adriaan Tarée, The Hague, October 1, 1777, No. 20 (6 florins).

138. **TWO LAUGHING BOYS**. B. 14.—The boy in front, half-length, is turned almost in profile to the right. His laughing face is turned towards the spectator, but slightly inclined to the left. He wears a soft hat and a jacket. His right arm is thrust back as if the hand, which is not shown, were in his breech-pocket. In his left hand is a coin. Behind him to the left are seen the head and shoulders of a younger boy, with his hair curling in disorder round his bare head. He looks up with a half-wondering laugh at the elder boy, whose figure partly hides his left cheek and chin.

Signed in the left centre with the monogram; canvas on panel, 24½ inches by 20 inches.

Described and illustrated by Dr. W. Martin in the *Burlington Magazine*, xiv. (October 1908), p. 60; he would date it about 1630-40.

Engraved by W. Vaillant.

Exhibited at The Hague, 1881, No. 149.

Sale.—Pieter Lyonet, Amsterdam, April 11, 1791, No. 122 (10 florins 50, Spaan).

In the collection of M. Hoofman, Haarlem.

Sale.—Amsterdam, May 16, 1877, No. 11.

In the collection of P. N. Quarles van Ufford, The Hague.

In the collection of George J. Gould, Lakewood, New Jersey.

139. **JUNKER RAMP AND HIS GIRL**. B. 13; M. 209.—In an interior a young cavalier, seen to the hips, stands facing three-quarters right. He wears a doublet with lace collar and wristbands, and a broad-brimmed hat with a plume. In his right hand he holds up a wine-glass, at which he laughs heartily. He grasps with his left hand the head of a dog, which is in the right-hand bottom corner. Behind him to the right stands a girl who smiles at the spectator. She lays her right hand on his right shoulder, and touches his left shoulder with her left hand. In the right background is a chimney-piece with two long pictures. In front of it a young man comes forward; he looks towards the left and carries something. On the left, beside the chimney-piece, hangs another picture.

Signed on the edge of the chimney-piece, F. Hals 1623; canvas on panel, 42 inches by 31 inches.

A repetition of this picture is in the Heseltine collection [*see* 140].

Sales.—J. A. Versijden van Varick, Leyden, October 29, 1791, No. 103 (130 florins).

Copes van Hasselt of Haarlem, Amsterdam, April 20, 1880, No. 1. Pourtalès, Paris.

In the possession of the London dealer Duveen.

In the collection of B. Altman, New York.

140. Junker Ramp and his Girl.—Repetition of 139. But the curtain behind the man is here replaced by the room-wall with a picture.

Panel, 26 inches by 21 inches.

In the collection of J. P. Heseltine, London, 1908 catalogue, No. 4.

141. A MERRY COMPANY AT TABLE. B. 75; M. 208.

—A young woman, richly dressed in white satin, with an overdress of a deep orange colour, sits at a table in the centre, facing the spectator. Her silk sleeves are trimmed with lace, and she has a broad lace collar leaving the throat open. At her throat and wrists she wears strings of coral. Her fair hair, crowned with laurel, falls down in long curls. Her left hand rests on the table; her right is raised, with the forefinger erect. She looks up to the right with a smile at a man who stands behind her and leans his right elbow on the back of her chair. He has a slight moustache and beard, wears a grey cloak and a red cap, and carries a cane in his left hand. Behind the woman to the left is a laughing man with a very ruddy face and a beard. He rests his cheek against her head, and lays his left hand on her left shoulder. He is in black, and wears a big grey hat with a clay pipe on the broad brim. Round his shoulders is a string of pea-pods, eggshells, herrings, and a sheep's foot. He looks straight at the spectator and holds up a fox's brush in his right hand. Behind him to the left a third man dressed in green, with a wooden spoon in his red cap, opens his mouth wide as if he is shouting. He raises his right hand; his left hand rests on his cheek, but two of the fingers are erect. On the table in the centre, which is covered with a green cloth, are an open wooden mug, a plate of sausage, bagpipes, a bowl of charcoal, and other accessories. Dark-green background. Painted about 1615, according to the New York catalogue.

Dirck Hals used the picture for the principal group of his "Festin Champêtre" in the Louvre with slight variations; it was not copied from Dirck.

Signed with the monogram on the mug; canvas, 51 inches by 39 inches.

Mentioned by Dr. Bode in *Der Cicerone*, February and May 1909.

Exhibited at the Palais du Corps Législatif, Paris, 1874, No. 844.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 22A.

In the Cocret collection, Paris.

In the possession of the Paris dealer F. Kleinberger, 1907.

In the collection of B. Altman, New York.

142. The Cross-bow-Man and the Milkmaid.—An elderly man in red with a cross-bow is aiming at the mark. Behind him stands a

milkmaid carrying full pails on a yoke. She wears a red hat with a white feather, and laughingly supports the marksman's elbows.

Panel, 40 (?) inches by 28½ inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 187*a*.

142*a*. A Brothel Scene.

Mentioned in the inventory of François Tartarolis, Leyden, 1656—noted by A. Bredius.

142*b*. A Sempstress with an Old Man.

Mentioned among pictures given by Martinus Birrius on July 9, 1678, in payment of a debt of 278 florins—noted by A. Bredius.

142*c*. A Merry Couple.—The artist embracing his wife in a room. Many accessories.

11 inches by 9 inches.

Sale.—Joan Willem Frank, The Hague, April 5, 1762 (Terw. 248), No. 45 (10 florins 5)—or in the original catalogue, No. 90 (6 florins 5).

142*d*. A Merry Couple.—Half-length. A peasant woman holding a jug, and a peasant with a glass who wants to drink her health.

Panel, 39 inches by 28½ inches.

Sale.—Amsterdam, June 4, 1766, No. 36.

142*e*. A Company.—Eight persons standing or seated at a table.

Panel, 24 inches by 32½ inches.

Sale.—Aegidius Laurens Tolling, Amsterdam, November 21, 1768, No. 24 (9 florins 5, Quinkhard).

143. A Merry Company.—A woman with a dish of sausage, and other jovial figures. Masterly in treatment.

Canvas, 27 inches by 20½ inches.

Sale.—A. B., Leyden, October 30, 1770, No. 2 (25 florins).

143*a*. Three Peasants and a Woman eating and drinking at a Table.

Canvas, 25½ inches by 30 inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 59 (56 florins).

143*b*. A Quack-Doctor.—Surrounded by figures.

25 inches by 19 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 119-20.

Sale.—Madame Lenglier, Paris, March 10, 1788 (80 francs).

143*c*. The Unbecoming Passion.—An old woman, with money and a jewelled ring, tries to seduce a young man who plays a guitar.

Canvas, 32 inches by 26 inches.

From the description this is probably the picture by Judith Leyster, catalogued as by J. van Boeckhorst, in the Palazzo Corsini, Rome; see Alinari's photograph No. 8107.

Sale.—Amsterdam, December 6, 1797, No. 150 (3 florins 75, Coclers).

144. Ladies and Gentlemen at Music.

Panel, 20 inches by 24 inches.

Sale.—De la Faille de Leverghem, Antwerp, July 31, 1822, No. 17 (10 florins).

144a. A Merry Company.—A young man, seated at a table, blows smoke into a girl's face. Near them another youth drinks from a jug.

Canvas, 18½ inches by 24½ inches.

Sale.—Stadnisky and Müller, Amsterdam, May 16, 1831, No. 38 (20 florins 50, Chaplin).

145. Grace before Meat.—A poor old man and his wife sit at a clumsy table, with black bread and a jug of water.

Canvas, 16 inches by 13 inches.

Sale.—P. L. Hambrouck, Malines, November 5, 1841, No. 32.

145a. Interior with Peasants smoking and drinking.

Panel.

Sale.—The Hague, August 14, 1843, No. 260.

145b. A Merry Couple.—A girl with a beer-jug and a young man with a pipe in his mouth.

Panel, 24 inches by 20 inches.

Sale.—A. Oberman and others, Amsterdam, March 31, 1846, No. 32 (30 florins, Romunde).

145c. A Scene of Gallantry.—A brilliant picture.

Sale.—Ant. Sils, Antwerp, March 21, 1882, No. 124.

145d. The Wild-fowl-Dealer.—He stands, holding a hare in his right hand, at a table covered with green, on which are a lighted candle, a plate, and other objects. He talks with two persons who face him.

Canvas, 13½ inches by 17½ inches.

Sale.—Krupp, junior, and others, Cologne, October 29, 1894, No. 69.

145e. A Company of Young People.

Mentioned in the inventory of Aert Conincx, Amsterdam, April 1639—noted by A. Bredius.

145f. A Company.

Mentioned among the goods of Jan Maire, Leyden, who died September 14, 1666—noted by A. Bredius.

145g. A Company.

Mentioned in the inventory of Jan Zeeuw and Marie Bergervis (who died 1690), Amsterdam—noted by A. Bredius.

145h. A Peasant Man and Woman

Sale.—Amsterdam, May 4, 1706, No. 108.

145i. A Merry Company.

Sale.—Amsterdam, September 12, 1708 (Hoet, i. 127), No. 45—but in the original catalogue No. 53—(80 florins).

145j. A Company of Peasants.

Sale.—De la Faille, The Hague, April 24, 1730 (Hoet, i. 347), No. 7 (13 florins).

145k. A Company.—[Pendant to 145l.]

10 inches by 15 inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 138 (50 florins, with pendant, Roewalt).

145l. A Company.—[Pendant to 145k.]

10 inches by 15 inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 139 (50 florins, with pendant, Roewalt).

146. A Company of Lovers.

Sale.—Antwerp, July 30, 1812, No. 74.

146a. A Merry Company.

Canvas, 18 inches by 19½ inches.

Sale.—Amsterdam, April 9, 1818, No. 21 (11 florins 5, Van Eyck).

146b. A Company of Peasants.

Canvas, 39½ inches by 59 inches.

Sale.—J. Verkolje, Rijnzaterwoude, July 14, 1828, No. 24.

146c. A Peasant with a Boy.

Canvas, 26 inches by 21 inches.

Sale.—J. van der Veen, Amsterdam, April 14, 1851, No. 113.

146d. An Interior.—Loose and bold in style. [Pendant to 112b.]

Panel, 12 inches by 10½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 113 (5 florins, with pendant, Delfos).

146e. Interior.

Panel, 16 inches by 12 inches.

Sale.—Mlle. Hélène Herry, Antwerp, September 18, 1848, No. 67.

147. PORTRAIT OF THE PAINTER. B. 140; M. 37.—

Half-length. A man seated in an arm-chair, turned to the right with his head facing the spectator. His face is fresh-coloured. His right upper arm rests on the red arm of the chair, and his right hand holds a paint-brush. He is in black with a grey cloak over his left shoulder, and a broad white collar and cuffs. His black hat is turned up on the right. A column on a base stands to the right. [Compare 278 and 325.]

Signed on the right at foot, "F. H. 1635"; canvas, 39½ inches by 32½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 87.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 28.

In the collection of S. K. Mainwaring, Otley.

In the collection of Henry C. Frick, New York, 1908 catalogue, No. 18.

148. PORTRAIT OF THE PAINTER. B. 77; M. 38.—Probably a half-length. The man is turned to the right, but his head faces the spectator, at whom he is looking. He has long flowing hair, and wears a tall hat. He has a moustache and a small pointed beard. He is dressed in black with a white collar. The treatment of the flesh and the costume is very characteristic. There is a certain similarity between this picture and Houbraken's engraving, but it is doubtful whether this is a portrait of the painter. It may be dated about 1650. [Compare 278 and 325.]

Panel, 13 inches by 11 inches.

Three copies of the portrait exist—

1. In the Dresden Gallery, 1908 catalogue, No. 1360.
2. The picture No. 34*a* in the Portrait Exhibition at The Hague, 1903, to which it was lent by the Paris dealer Kirchheim. Formerly it was in the possession of the Munich dealer Heine-mann, and of the Frankfort dealer Ricard. Later it occurred at the sale—H. J. A. Eyre and others, London, December 9, 1905, No. 121 (£294, Stanley). It was copied from the Porgès picture, when that was covered with a thick yellow varnish, giving a greenish tone even to the bluish-white collar; this explains the dirty greenish-yellow tone which marks this copy. It may be an old copy, but probably does not date from the master's lifetime.
3. The head only. Circular panel with a diameter of 6 inches.
See Moes, *Iconographia Batava*, No. 3139, 3.
Engraved by C. van Noorde.
Sales.—A. van der Willigen of Haarlem, The Hague, February 23, 1875, No. 13.
The Hague, January 31, 1877, No. 20.
The Hague, March 27, 1879.
P. C. Nahuys born F. M. Hodgson, and C. F. Royer born Kerst, and others, Amsterdam, November 14, 1883, No. 62.

Presented to the town by A. J. Enschedé, Haarlem, 1883.

In the Haarlem Municipal Museum, 1907 catalogue, No. 126.

Exhibited at the Portrait Exhibition, The Hague, 1903, No. 34.

In the possession of the Paris dealer E. Warneck.

In the collection of L. Goldschmidt, Paris.

In the collection of Jules Porgès, Paris.

148a. Portrait of the Painter.

Sale.—Tomas Argus, Haarlem, February 19, 1704, No. 43.

148b. Portrait of the Painter.

Sale.—Philip van Dijk, The Hague, June 13, 1753 (Terw. 78), No. 156 (11 florins 5).

148c. Portrait of the Painter.

Sale.—Cornelis van den Berg, Haarlem, August 29, 1775, No. 41 (5 florins 75, Enschedé).

148d. Portrait of the Painter.

Engraved by W. Baillie, 1765.

See Moes, Iconographia Batava, No. 3139, 7.

In the collection of John Blackwood, between 1750 and 1800.

148e. Portrait of the Painter.—With brush and palette in an oval.

Engraved in mezzotint by R. Brookshaw, 1779.

See Moes, Iconographia Batava, No. 3139, 8.

In the collection of Count Cuypers van Rymenam, Brussels, between 1750 and 1800.

148f. Portrait of the Painter.

Sale.—Amsterdam, May 10, 1830, No. 208 (0 florin 25, Esser).

148g. Portrait of the Painter.—Half-length. He is at his easel with palette, mahlstick and brushes in his hand.

Mentioned by Kramm, p. 632.

Sale.—Comte d'Espinoy, Versailles, January 14, 1850, No. 293.

148h. Portrait of the Painter.—A masterly sketch.

Canvas, 34 inches by 24½ inches.

Sales.—Amsterdam, December 17, 1850, No. 45 (Roos).

Amsterdam, December 20, 1852, No. 22 (9 florins 25).

148i. Portrait of the Painter.

See Moes, Iconographia Batava, No. 3139, 9.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1605 (£18 : 18s., Duke of Newcastle).

148j. Portrait of the Painter.—Half-length, life size. A youngish man with short hair and a thin beard, his face somewhat disfigured by pock-marks. He wears a tight black silk doublet with a round collar. He holds in his left hand a palette and some brushes, one of which he takes with his right.

Panel, 28 inches by 22½ inches.

Sale.—Senator Gaedertz, Lübeck, September 21, 1864, No. 176 (125 marks).

148k. Portrait of the Painter.

See Moes, Iconographia Batava, No. 3139, 10.

Sale.—Twopenny, London, 1874 (£35, Colnaghi).

148l. Portrait of the Painter.

Canvas, 24½ inches by 19½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1875, No. 237.

Then in the collection of D. Burton.

148m. Portrait of the Painter.

Canvas, 27 inches by 24 inches.

See Moes, *Iconographia Batava*, No. 3139, 11.

Exhibited at the Royal Academy Winter Exhibition, London, 1875, No. 146.

Sale.—A. Levy, London, June 16, 1876 (£262: 10s., M. Colnaghi).

ANNA VAN DER AAR, wife of P. Scriverius. [See 225.]

149. JOHANNES ACRONIUS (1565-1627), Preacher. B. 85; M. 10.—In a painted oval. Half-length. An old man with a beard faces three-quarters left. He wears a black cap and a black costume with a low ruff. He holds an open book in his left hand; his right touches the frame. He looks keenly at the spectator.

Signed on the right, "ÆTAT. SVAE. 62A° 1627"; panel, 7½ inches by 6½ inches.

Engraved by J. van de Velde.

Sales.—J. Enschedé, Haarlem, May 30, 1786, No. 83.

Jer. de Bosch, Amsterdam, April 6, 1812, No. 28.

B. de Bosch, Amsterdam, March 10, 1817, No. 10.

In the Reimer collection, Berlin; bought from it for the Museum, 1843.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 767.

150. DANIEL VAN AKEN. M. 11.—Half-length, life size. A smiling violin-player of middle age faces the spectator, but bends slightly to the right. He has an imperial, and wears a brownish-grey costume with a broad white collar edged with lace and a soft broad-brimmed hat to match his clothes. In the Rotterdam Museum is a small drawing by Mathys van den Bergh, dated 1655, after this picture, which was thus painted earlier than that year; the sitter's name is given on the drawing as Daniel van Aken.

Canvas, 26½ inches by 22½ inches.

See Moes, *Iconographia Batava*, No. 87.

Mentioned by Olaf Granberg, *Les Collections Privées de la Suède*, 1886, i. 115, No. 220.

In the Schlegel collection.

In the Anckarswärd collection, 1844.

Sale.—Gripenstedt, Stockholm, May 3, 1888.

In the National Museum, Stockholm; 1903 supplement to 1900 catalogue, No. 1567; bought in 1901 (for 33,500 krone).

151. SAMUEL AMPZING (1591-1632), Preacher at Haarlem. M. 12.—Half-length. He is turned three-quarters right but looks at the spectator. He has a moustache and a rather long beard. In his left hand he holds a book with his forefinger between the pages. He wears a black robe with a white ruff. Greenish-grey background. Extraordinarily vivacious and very beautiful. The white collar is finely relieved against the flesh.

Inscribed, "ÆTAT. 40 AN° 1630"; copper, 6½ inches by 4½ inches.

See Moes, *Iconographia Batava*, No. 149, i.

Engraved by J. van de Velde and J. Suyderhoef.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 25.

Bought by an ancestor of Lord Clancarty in Holland. The Clancarty sale catalogue says that it occurred in the Van Eyk sale, The Hague, 1820, but this seems to be a mistake. The Van Eyk sale did not take place till 1821-2, and the catalogues mention no such picture.

Sale.—Lord Clancarty, London, March 12, 1892, No. 32 (£735, Lesser, who sold it to Wallis).

In the collection of Sir William C. van Horne, Montreal.

CORNELIA VAN BAARDORP, wife of Michiel de Waal.

[*See* 243.]

152. **JOHANNES BARCLAYUS** (1582-1621). B. 20; M. 13. —Half-length. The man is seen in full face and looks at the spectator; the hands are not shown. He has long black hair and thin moustache, whiskers, and beard. He is dressed in brownish-grey with a turned-down collar. Dark background.

It is unfinished. The tones are blackish-red with the shadows marked out in black. The handling is very coarse. If the picture is really by Frans Hals, which is improbable, it must from the style be assigned to his later period; in that case the subject cannot be J. Barclay. If, however, it is a portrait of Barclay, it cannot have been painted by Frans Hals.

On the back is the inscription:—

Iohannes Barclaivs,
Gente Caledonivs, Gallvs natalibvs hic est,
Romam Romano qvi docet ore loqvi
Barclaivs Argenis avctor.

Canvas, 18½ inches by 14½ inches.

Presented in 1743 to the Athenæum Illustre by Gerard van Papenbroeck.

In the collection of the Amsterdam University.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1092; on loan from the town since 1889.

DOROTHEA BERCK, wife of Joseph Coymans. [*See* 170.]

153. **Emerentia van Beresteyn**. B. 12; M. 14. —A girl with dark eyes and fair curls. She wears a black cap with a long black veil, a red dress slashed with blue, with a flat white collar and yellow bows, gloves, and a black feather fan. Behind her are the sky, a balustrade, and a light greyish-purple drapery. To the right are brown trees and clouds somewhat more broadly painted. The flesh colour strongly reminds one of Pot, but the picture is almost too good for him.

See Moes, *Iconographia Batava*, No. 514.

Bought from the Hofje van Beresteyn, Haarlem, November 1882 (200,000 francs).

In the collection of Baroness Mathilde von Rothschild, Frankfort-on-Main.

154. **PAULUS VAN BERESTEYN** (June 15, 1588–December 27, 1636). B. 9; M. 15. —Three-quarters length, life size. He is in profile to the right, but the head is seen in a three-quarter view. He wears a black flowered costume, with a white lace collar like a ruff and

lace wristbands. He presses his right hand to his side and leans his left hand, which holds his hat, on a table. In the right-hand top corner are the family arms. [Pendant to 155.]

The first numeral in the age has been altered in the inscription below to 4, and the last numeral in the date to 9. It would be better to read 30 and 1620. The style of painting, which is similar to that of the earliest groups of marksmen at Haarlem (431-3), makes the date 1620 probable.

Inscribed, "ÆTAT. SVÆ. 40. 1629."; canvas, 54 inches by 40 inches.

See Moes, *Iconographia Batava*, No. 519, 2.

Purchased from the Hofje van Beresteyn, Haarlem, 1884, for the Louvre (100,000 francs, with 155 and the Beresteyn family group).

In the Louvre, Paris, 1902 catalogue, No. 2386.

155. CATHARINA BOTH VAN DER EEM, wife of Paulus Beresteyn. B. 10; M. 16.—Three-quarter-length, life size. She is turned three-quarters left. She wears a lace cap, and a ruff trimmed with lace. She has a black dress with lace insertion in front and lace wristbands. Her left hand grasps her dress; her right rests on the back of a chair. In the left-hand top corner is her coat of arms. [Pendant to 154.]

Inscribed, "ÆTA. SVÆ 40 1629."; canvas, 54 inches by 40 inches.

Purchased from the Hofje van Beresteyn, Haarlem, 1884, for the Louvre (100,000 francs, with 154 and the Beresteyn family group).

In the Louvre, Paris, 1902 catalogue, No. 2387.

156. T. Blevet, Caligrapher. M. 18.—Half-length. He faces three-quarters left. He has smooth hair and a pointed beard. He wears a flowered costume with a flat white lace-trimmed collar and white wristbands without lace. His right hand, which is alone visible, holds a pen.

Inscribed, "Ætatis XLII. 1640."

See Moes, *Iconographia Batava*, No. 713.

Described from a print by Th. Matham; the original is lost.

157. BODOLPHE. B. 55; M. 105.—Three-quarter-length, life size. An old man sits in a high-backed chair, turned to the right. His face is in a three-quarter view; he looks intently at the spectator. He holds his gloves in both hands. He wears a dark coat and cloak, a white ruff and a tall, broad-brimmed black felt hat. [Pendant to 158.]

Signed on the right with the monogram, and inscribed, "AETAT SVAE 73 AN° 1643"; canvas, 48 inches by 38½ inches.

Exhibited by the London dealers T. Agnew and Sons, November and December 1906.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 33.

Sale.—Odier, Paris, March 25, 1861.

In the collection of Count André Mnischez, Paris.

In the collection of J. Pierpont Morgan; exhibited on loan in the Metropolitan Museum, New York.

158. MADAME BODOLPHE. B. 56; M. 106.—Three-quarter-length, life size. An old woman sits in a carved chair, seen in full face,

and looking at the spectator. She leans her left hand on the arm of her chair and holds her gloves in her right hand. She wears a dark dress trimmed with fur, a white ruff, and a close-fitting white linen cap. [Pendant to 157.]

Signed on the left with the monogram, and inscribed, "AETAT SVAE 72 AN° 1643"; canvas, 48 inches by 38½ inches.

Exhibited by the London dealers T. Agnew and Sons, November and December 1906.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 34.

Sale.—Odier, Paris, March 25, 1861.

In the collection of Count André Mnischez, Paris.

In the collection of J. Pierpont Morgan; exhibited on loan in the Metropolitan Museum, New York.

159. **Johannes Bogaert** (1554-1614), Preacher at Haarlem. M. 19.—Half-length. The man faces three-quarters right, and looks to the left past the spectator. His right hand, with the fingers spread out, lies on his breast. In his outstretched left he holds an open book. He has a moustache and pointed whiskers. He wears a small black cap, a fur-trimmed gown, and a low ruff.

Inscribed, according to the print, "Dum vixit aetat. LX A° XVI^c XIII" (or 1614).

See Moes, *Iconographia Batava*, No. 815.

Described from a print of 1628 by Jan van de Velde; the original is lost.

160. **Pieter Christiaensz Bor** (1559-1635), Historian. M. 20.—In a painted oval, half-length. An old man seen in a three-quarter view to the right. His head is almost in full face; he looks at the spectator. He wears a black cap and a black costume with a ruff. His right hand, which is alone visible, holds a pen.

Signed on the right with the monogram; inscribed on the oval, "Æta. 75 Ano 1634"; panel, 9½ inches by 8 inches.

Engraved by A. Matham.

There are copies:—(1) In the Boymans Museum, Rotterdam, 1907 catalogue, No. 107—presented by T. Humphry Ward, 1895; (2) in the possession of a Paris dealer, on copper, 10 inches by 9½ inches; (3) in the collection of Counts E. and V. Bloudoff, St. Petersburg, without the painted oval, and signed with the monogram.

The original was burnt in the fire of 1864 at the Boymans Museum, Rotterdam.

161. **PIETER VAN DEN BROECKE** of Antwerp (1585-1641), Director at Surat. B. 67; M. 21.—Half-length, life size. A man seated in a chair to the right, with his head and shoulders turned to the front. He looks past the spectator. His dark curly hair is somewhat untidy. He has a fair pointed beard and moustache. He is in black with a lace collar and lace wristbands, and a triple gold chain across his breast. He leans his left fist on his thigh and his right hand on a stick.

Canvas, 26½ inches by 21½ inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1881*, p. 72; and Moes, *Iconographia Batava*, No. 1130.

Engraved by A. Matham and Léopold Flameng.

Exhibited among the "Hundred Masterpieces," Paris, 1883.

Sales.—John W. Wilson, Paris, March 16, 1881—1873 catalogue, p. 84—(78,100 francs).

E. Secrétan, Paris, July 1, 1889, No. 123.

In the collection of Lord Iveagh, London.

CATHARINA BRUGMAN, wife of Tileman Roosterman.
[See 218.]

162. **Willem van der Camer**. M. 22.—Half-length; in an oval. He is turned three-quarters right, and looks at the spectator. His long hair is rather smooth; he has a moustache and pointed beard. Round his neck is a flat ruff.

Signed, and dated, according to the print, "F. H. Pinx. 1630."

See Moes, *Iconographia Batava*, No. 1386.

Described from the print by J. Suyderhoeft, dated 1651; the original is lost.

163. **Johannes van de Cappelle** (1625-79), Painter in Amsterdam.
M. 23.

See Moes, *Iconographia Batava*, No. 1466, 2.

Mentioned in the inventory of the estate of Jan van de Cappelle, Amsterdam, dated January 4, 1680; see *Oud Holland*, x. (1892), p. 33, No. 32.

164. **JEAN DE LA CHAMBRE** (1606—after 1647), French Teacher and Caligrapher, of Haarlem. M. 50.—Almost in full face. He is in black with a close-fitting white collar, and holds a pen in his right hand. This corresponds exactly to the print by Suyderhoeft, dated 1638.

Dated 1638, and inscribed below "aet. 32"; panel, 10½ inches by 8 inches.

A copy was in the possession of a London dealer, 1908.

Exhibited at the Burlington Fine Arts Club, London, 1900, No. 45.

Sale.—Amsterdam, April 1, 1833, No. 74 (90 florins, Roos).

In the possession of the London dealers P. and D. Colnaghi.

In the collection of W. C. Alexander, London.

165. **LUCAS DE CLERCQ** (born after 1592). M. 24.—Three-quarter-length, life size. He stands almost facing the spectator but slightly inclined to the right. His cloak hangs from his right shoulder; he grasps it with his right hand. His left hand, holding his broad-brimmed hat, is pressed to his side. He is in black with a close-fitting white collar. He has a moustache and a pointed beard. The background is yellowish-grey. The face is carefully laid in, vigorously modelled, and enlivened with touches of olive-green, reddish-brown, and cherry-red. It is a very characteristic work of the middle of the thirties (about 1635). [See 166.]

Canvas, 49 inches by 37 inches.

See Moes, *Iconographia Batava*, No. 1563.

Engraved by W. Steelink.

Given by the De Clercq family to the city of Amsterdam, 1891.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1086; exhibited on loan since 1891.

166. **FEYNTJE VAN STEENKISTE** (born 1604), wife of Lucas de Clercq. M. 25.—Three-quarter-length, life size. She stands almost facing the spectator but slightly inclined to the left. She looks at the spectator. At her left is a chair. Her hands, holding her gloves, are clasped in front of her. She wears a white cap, a black dress with a small white ruff, and a little lace on the sleeves. The colouring is similar to that of 165. The hands are painted with exceptional breadth and accuracy. [See 165.]

Inscribed on the left, "ÆTAT SVÆ 31. ANº 1635."; canvas, 49 inches by 37 inches.

See Moes, *Iconographia Batava*, No. 7550.

Engraved by C. E. Taurel.

Given by the De Clercq family to the city of Amsterdam, 1891.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1087; exhibited on loan since 1891.

167. [Identical with 195a.]

Leendert van der Cooghen. See Leendert van der Kooge (195, 195a).

168. **BALTHASAR COYMANS** of Alblasterdam, Lord of Streefkerk and Nieuw Lekkerland, Alderman of Haarlem (1618-90). M. 27.—Half-length, life size. He sits turned three-quarters right and looks at the spectator. His right arm rests on the arm of the red chair. He has long curls, a light moustache, and a small imperial. He wears a tall black hat. His greenish-yellow costume is richly embroidered with gold, and has puffed white sleeves. He wears a thin linen collar and wristbands of the same material. On the wall to the left hangs his coat-of-arms with three oxen's heads. A similar coat-of-arms occurs in 169, 181, and 304. In the style of the "Jasper Schade" (221).

Inscribed on the left, "ÆTAT SVÆ 26 [or 20] 1645"; canvas, 29½ inches by 24½ inches.

Mentioned in the *Burlington Magazine*, August 1908, vol. xiii. p. 293, by J. C. van Lennep, who identifies the sitter as Johan Coymans, son of Joseph Coymans (see 169).

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 37.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 54.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 40; bought as a whole, August 1907, by the London dealers Duveen.

In the collection of Mrs. Collis P. Huntington, New York.

ISABELLA COYMANS, whose first husband was Stephanus Geraerds. [See 181.]

169. **JOSEPH COYMANS**, Lord of Bruchem and Nieuwaal (August 1, 1591—after 1649 and before 1677); married, November 21,

1616, to Dorothea Berck. M. 28.—Half-length. An old man turned three-quarters right, who looks at the spectator. His bare right hand grasps the wrist of his gloved left hand which holds the other glove. He has a white moustache and imperial. He wears a broad-brimmed black hat, a ruff and narrow white wristbands on a black costume. A cloak hangs from his left shoulder. In the right-hand top corner is his coat-of-arms with three oxen's heads. A similar coat-of-arms occurs in 168, 181, and 304. The sitter has been wrongly identified as Johan van Loo. [Pendant to 170. Possibly the same sitter is represented in 304.]

Signed on the right below the shield with the monogram, and inscribed, "ÆTA SVÆ 52 1643"; canvas, 31½ inches by 27½ inches.

In the collection of Lord Glenesk.

In the possession of Sir G. Donaldson, London.

In the possession of the London dealer Martin Colnaghi.

In the collection of Sir G. Drummond, Montreal.

170. **DOROTHEA BERCK** (1593 to after 1677), wife of Joseph Coymans. M. 29.—Half-length. She sits almost facing the spectator, but inclined to the left. Her hands are folded on her lap. She looks at the spectator. Her dark hair, in long curls, is covered with a black silk hood. She wears a black dress with a padded skirt and a pointed collar, with cuffs of white cambric. On the left hangs her coat-of-arms, a birch-leaf divided into five parts. [Pendant to 169.]

Signed on the left with the monogram, and inscribed, "ÆTAT SVÆ 51. ANº 1644"; canvas, 31 inches by 27 inches.

Mentioned in the *Burlington Magazine*, August 1908, vol. xiii. p. 293, by J. C. van Lennep.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 36.

In the Wollaston collection, London.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 41; bought as a whole, August 1907, by the London dealers Duveen.

In the collection of Mrs. Collis P. Huntington, New York.

171. **WILLEM CROES**. B. 26; M. 30.—Half-length. A man seated in full face, but looking past the spectator to the right. His right hand rests on his hip; his left hand holds out his gloves. He has long hair and wears a little moustache and imperial. He wears a black coat and a black cloak hanging from the left shoulder and wound round the waist, with a close-fitting white collar and white wristbands. Painted about 1658.

Panel, 19½ inches by 12½ inches.

See Moes, *Iconographia Batava*, No. 1808.

Exhibited at Amsterdam, 1872; at The Hague, 1881, No. 150; and at the Royal Picture Gallery, The Hague.

In the collection of Steengracht van Oosterland, The Hague.

In the collection of Baron C. C. A. van Pallandt, The Hague.

In the collection of Countess van Linden, born Van Pallandt, Lisse.

In the Van Stolk collection, Haarlem.

In the Aeltere Pinakothek, Munich; acquired in 1906.

172. **René Descartes** (1596-1650).—A small portrait. It seems good, and is probably an original.

In the Ny Carlsberg Glyptothek, Copenhagen.

173. **René Descartes**. B. 40; M. 31.—Half-length. The figure is in profile to the right; the head is turned three-quarters right. Only the left hand is seen. It is not easy to understand how this hand can be holding the hat, as the tips of all five fingers are visible and the hat is not pressed against the body. The hair falls in long curls. He has a very small moustache and imperial. He is dressed in black with a close-fitting white collar. The picture is very weak, and might well have been painted by a copyist after Suyderhoef's print. Sooner or later, the original may come to light.

Canvas, 30 inches by 27 inches.

Engraved by J. Suyderhoef.

A weak copy, reversed, is in the Weber Gallery, Hamburg, 1907 catalogue, No. 224—measuring $11\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

In the Louvre, Paris, 1902 catalogue, No. 2383.

174. **René Descartes**.—Loosely painted.

Engraved by J. Suyderhoef.

Exhibited at Leyden, 1850, No. 54; then in the possession of D. D.

Sales.—J. Smies, J. H. Knoop and others, Amsterdam, February 4, 1834, No. 44.

Bijo, Amsterdam, May 14, 1839, No. 410 (10 florins, Roos)—on canvas, 33 inches by 29 inches.

P. de Leeuw and P. Barbiers, Amsterdam, July 11, 1843, No. 165—on canvas, 32 inches by 28 inches.

175. **Arnoud Jansz van Druivestein the elder** (1577-1627), Burgomaster of Haarlem. M. 32.—In a handsome black costume with a fine white collar. He has a very grave face, and holds his left hand on his breast.

Canvas, 32 inches by 26 inches.

Sale.—Haarlem (?), August 10, 1785, No. 134 (25 florins, Wubbels).

176. **CLAAS DUYST VAN VOORHOUT**, Brewer, of the brewery "De Zwaan." B. 153; M. 32.—Half-length, life size. His eyes and cheeks are very red. He wears a broad-brimmed hat, and leans his left hand on his hip.

In the collection of Colonel Egremont Wyndham, Petworth, No. 383, in 1854 (Waagen, iii. 36).

In the collection of Lord Leconfield, Petworth.

176a. **Anthony van Dyck** (1599-1641).

See Houbraken's story of the painting of this portrait; Houbraken, i. pp. 91-2.

177. **Lionel Edgar**, son of John Edgar of Framsdén.—In black with a white lace collar and wristbands, and slashed sleeves.

45 inches by 34 inches.

Sale.—London, April 2, 1900, No. 98.

178. **Nicholas Edgar**, eldest son of Thomas Edgar of Glemham Magna.—In black with a white lace collar and ruffles, and a gold belt. 45 inches by 34 inches.

Sale.—London, April 2, 1900, No. 86.

179. **Thomas Edgar** of Glemham Magna.—In an embroidered black costume with a white collar and ruffles. His right hand rests on a table. Dated 1635; 45 inches by 36 inches.

Sales.—London, April 2, 1900, No. 85.

London, June 22, 1903, No. 109.

CATHARINA BOTH VAN DER EEM, wife of Paulus van Beresteyn. [*See* 155.]

180. **STEPHANUS GERAERDTS** (who died 1671), Alderman of Haarlem. M. 34.—Half-length. He stands facing three-quarters right and looks to the right. He stretches out his right hand which is bare; the gloved left hand holds the other glove. His long hair falls on his shoulders. He wears an embroidered black costume with a white collar and ruffles. Dark background. To the right is his coat-of-arms, consisting of a bird on a light ground and three gilt discs on a dark ground. Very loose in style; painted probably about 1645. [Pendant to 181.]

Canvas, 46 inches by 35 inches.

See Moes, *Iconographia Batava*, No. 2688.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 29.

In the collection of Newman Smith.

In the possession of the Paris dealer E. Warneck, who bought it in England.

In the collection of Prince Demidoff, San Donato.

Sold by the Cologne dealers Bourgeois, 1886 (for 85,000 francs), to the Antwerp Museum.

In the Antwerp Museum, 1905 catalogue, No. 674.

181. **ISABELLA COYMANS** (born after 1616—October 7, 1689), whose first husband was Stephanus Geraerds. M. 35.—Three-quarter-length, life size. She stands facing the spectator with her head inclined to the left. Her left arm hangs down, and the gloved left hand holds her right-hand glove. In her outstretched right hand is a red rose. Her brown hair hangs in long curls tied up with a bow. She wears a white skirt trimmed with silver lace, and a black overskirt and bodice with a white lace collar and cuffs. She has strings of pearls round her neck and her right wrist, and a watch hanging from a ribbon bow at her right side. On the left hangs her coat-of-arms, bearing three oxen's heads. A similar coat-of-arms occurs in 168, 169, and 304. [Pendant to 180.]

Canvas, 49 inches by 50 inches.

See Moes, *Iconographia Batava*, No. 1785.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 38.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 38.

In the collection of Newman Smith.

In the possession of the Paris dealer E. Warneck.

In the possession of the Paris dealers Bourgeois.
 In the collection of Prince Demidoff, San Donato.
 In the possession of the Paris dealers Bourgeois.
 In the collection of Baron Alphonse de Rothschild, Paris.
 In the collection of Rodolphe Kann, Paris.
 In the possession of the Paris dealer, Durand Ruel.
 In the collection of P. A. B. Widener, Philadelphia.

182. Hugo de Groot (1583-1645), the Statesman.—He sits on a chair facing the spectator. His pose and the apparent movement of his left hand suggest that he is conversing with some one. The name of Hugo de Groot was given to the sitter in the Ketelaar sale catalogue, in addition to a verse under an otherwise unknown engraving by Th. Matham after this picture.

Panel, 8 inches by $7\frac{1}{2}$ inches.

Engraved by Th. Matham.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 70 (24 florins 5, Spaan).

183. Cornelis Guldewagen (who died in 1663), Burgomaster of Haarlem in 1642. M. 36.—Half-length. A man of sixty with moustache and imperial, seated, facing the spectator. He is in black with a white collar and wristbands, and wears a black cap. His bare right hand is on his breast. His gloved left hand holds the other glove. Probably a small picture, painted between 1655 and 1660.

Described from a water-colour copy by C. van Noorden in the Haarlem archives, which occurred in the sale—*Ekama of Haarlem*, Amsterdam, April 8, 1891.

See Moes, Iconographia Batava, No. 2994.

Exhibited at the Royal Academy Winter Exhibition, London, 1871.

Then in the Schwabe collection, London.

184. The Wife of Frans Hals.

Mentioned in an Amsterdam inventory of 1669—noted by A. Bredius.

184a. Head of the Painter's Wife.

Mentioned in the inventory of the estate of J. van de Cappelle, dated January 4, 1680; *see Oud Holland*, x. (1892), p. 34, No. 76.

185. HARMEN HALS (?). M. 39.—Half-length. The figure is turned to the right; the head is three-quarters right. He looks at the spectator. He has a slight moustache and long black curls. He wears a broad-brimmed black hat, a black costume with a close-fitting white collar, and a black cloak. His right hand is on his hip; his left grasps his sword-hilt. On the wall to the right hangs a palette. Grey background.

Signed with the monogram, and inscribed, "AETA 32, 1644"; canvas, $32\frac{1}{2}$ inches by $25\frac{1}{2}$ inches.

See Moes, Iconographia Batava, No. 3140.

Sale.—Prince Demidoff, San Donato, March 15, 1880, No. 1105.

Presented by Charles L. Hutchinson, 1894, to the Chicago Institute.

In the Chicago Art Institute, 1907 catalogue, No. 13.

ALETTA HANEMANS, wife of Jacob Pietersz Olycan.

[See 209.]

186. DIRK PIETERSZ HASSELAER (probably). M. 42.—Half-length. He sits on a chair facing right, with his head three-quarters right, and looks down to the left. He has a moustache and pointed beard; his hair is rough. His right elbow rests on the arm of the chair; his left hand is on his thigh. He wears a dark costume with a broad and close-fitting white lace collar and white wristbands. In the Rijksmuseum catalogue the sitter is identified as Nicolaes Hasselaer (1593-1635); but his wife, Geertruyt van Erp died in 1620, and this portrait, from its style, must have been painted later than that year. [Pendant to 187.]

Canvas, 32 inches by 26½ inches.

Presented to the Rijksmuseum in 1885 by J. S. R. van de Poll.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1089.

187. BRECHTJE VAN SCHOOTERBOSCH (probably), wife of Dirk Pietersz Hasselaer. M. 43.—Half-length. She is seen almost in full face, but slightly inclined to the left. She looks at the spectator. She wears a lace cap and a very broad ruff on a very rich dress. The hands are not shown. The picture seems to be unfinished. In the Rijksmuseum catalogue the sitter is identified as Geertruyt van Erp (1596-1620). If this is correct the date of her death must be wrongly given. [See 186, of which this is the pendant.]

Canvas, 32 inches by 26½ inches.

Presented to the Rijksmuseum in 1885 by J. S. R. van de Poll.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1090.

SARA ANDRIESDR. HESSIX, wife of M. J. van Middelhoven. [See 203.]

188. WILLEM VAN HEYTHUYSEN (who died in 1650). B. 31; M. 46.—In an interior a cavalier sits facing right and leaning back to the left, with his right leg over the other. His chair is upholstered in blue velvet with fringes. He bends a riding-whip in his hands, and looks at the spectator. He has a moustache and pointed beard and grey hair. He wears a broad-brimmed hat, and a light-brown costume with purplish-red silk sleeves and a broad white lace collar and cuffs. His cloth cloak with velvet collar has slipped from his shoulders and envelopes his body. He has short breeches with worked edges, white stockings, and big yellowish-brown boots with large wheeled spurs. On a table with a green cloth, behind him to the right, is a closed book. On the wall beyond is a picture, the right-hand top corner of which is covered by a hanging.

Signed on the right with the monogram in an unusual form; panel, 18½ inches by 14½ inches.

A replica (190) is in the collection of Baron Gustave de Rothschild, Paris; see also 192.

See Moes, *Iconographia Batava*, No. 3507, 2.

Purchased from the Hofje van Heythuysen, Haarlem, by Leroy (according to Moes).

Sale.—M. Peletier, Paris, April 28, 1870, No. 12; canvas, 21½ inches by 16 inches. It is not certain that this was the Brussels picture, as the dimensions were greater. If it was, then Moes' statement can only be reconciled with this on the assumption that Leroy put the picture into the Peletier sale, and bought it in.

Purchased from Leroy, 1870, by the Brussels Gallery.

In the Brussels Gallery, 1906 catalogue, No. 203.

189. WILLEM VAN HEYTHUYSEN. B. 43; M. 47.—Half-length; in a painted oval. He is seen almost in full face, slightly inclined to the right, and looks at the spectator. His gloves are in his left hand; his right is on the tassel of his collar. He wears a dark costume with a white lace collar and wristbands, and a large broad-brimmed hat. He has a moustache and a pointed beard. Grey background.

Panel, 9 inches by 7½ inches.

A copy was in the sale:—W. C. P. Baron van Reede van Oudtshoorn, Amsterdam, April 14, 1874, No. 14—measuring 9 inches by 7½ inches; sold as a Frans Hals.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1881*, p. 233; and see Moes, *Iconographia Batava*, No. 3507, 4.

Exhibited at the Palais du Corps Législatif, Paris, 1874.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 26.

Sales.—Double, Paris, May 30, 1881, No. 11 (30,000 francs).

Henri Hecht, Paris, June 8, 1891.

In the collection of Charles L. Hutchinson, Chicago; exhibited on loan in the Chicago Art Institute.

190. WILLEM VAN HEYTHUYSEN. B. 44; M. 45.—Replica of the Brussels picture (188).

Panel, 18 inches by 14 inches.

See Moes, *Iconographia Batava*, No. 3507, 3.

Sales.—B. de Bosch, Amsterdam, March 10, 1817, No. 9.

Amsterdam, May 14, 1832, No. 30 (850 florins, Van Brienén).

G. Th. A. M. Baron van Brienén van de Grootelindt of Amsterdam, Paris, May 8, 1865 (35,000 francs, Baron James de Rothschild).

In the collection of Baron Gustave de Rothschild, Paris.

191. WILLEM VAN HEYTHUYSEN. B. 123; M. 44.—Full-length; life size. He stands with the left foot forward and the right drawn back. His figure is turned three-quarters left; his head almost faces the spectator, at whom he is looking. His left hand is pressed to his side; his right hand clasps the hilt of a sword with its point on the ground. He has a moustache and pointed beard. He wears a broad-brimmed hat, a white collar like a ruff trimmed with lace, and a very richly trimmed costume of dark blue with broad lace-trimmed cuffs. Behind him a lilac-brown drapery hangs on a fantastic piece of architecture; to the left is a view of a French garden; on the ground lie roses. Painted about 1635.

Canvas, 82 inches by 54 inches.

See Moes, *Iconographia Batava*, No. 3507, 1; and A. Loosjes, *Frans Hals*, Haarlem, 1789, p. 18.

Sale.—G. W. van Oosten de Bruijn, Haarlem, April 8, 1800.

Bought in Paris, 1869.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 75.

192. **Willem van Heythuysen**.—He sits at a table, holding a stick in his right hand. Apparently a replica of 188.

18½ inches by 14½ inches.

Sale.—Mildmay, London, June 24, 1893, No. 21.

193. **JOHANNES HOORNBEEK** (born at Haarlem, November 4, 1617, died at Leyden, August 23, 1666), Professor of Theology at Utrecht and Leyden. B. 32; M. 48.—Half-length. He is turned three-quarters right, but looks at the spectator. He has black hair, a slight moustache and an imperial. He wears the Leyden Professor's gown with a close-fitting white collar. In his left hand, of which four fingers are seen, he holds a book with the back upwards. Greenish-grey background. [See 194.]

Inscribed on the right at foot, ÆT. SUÆ 27 (and under this) ANNO 1645; panel, 31½ inches by 26 inches.

Engraved by J. Suyderhoef, (1) as Utrecht Professor, and (2) as Leyden Professor, with the date and age altered to "Aetatis XXXIV Aº MDCLI." A chalk drawing, signed by S. de Bray, and dated 1650, after this print, is in the Berlin Print Room.

See Moes, *Iconographia Batava*, No. 3728, 1.

A replica (194) is in the collection of Mrs. Joseph, London.

Copies are in the University collections at Leyden—see Moes, No. 3728, 3—and at Utrecht—see Moes, No. 3728, 2. A copy on canvas was in the sales:—

Amsterdam, August 21, 1799, No. 57 (51 florins, Coclers).

L. B. Coclers, Amsterdam, August 7, 1811, No. 26 (51 florins, Josi).

Jurriaans, Amsterdam, August 28, 1817.

Amsterdam, March 15, 1842, No. 9 (29 florins, De Vries).

(Supplementary) Amsterdam, May 6, 1845, No. 270 (20 florins, De Vries).

Amsterdam, May 1, 1849, No. 63.

Sale.—D. Vis Blokhuyzen of Rotterdam, Paris, April 1, 1870, No. 22 (11,600 francs).

Purchased from the Paris dealer M. Gauchez, 1870, for Brussels.

In the Brussels Gallery, 1906 catalogue, No. 202.

194. **JOHANNES HOORNBEEK**. M. 49.—Replica of 193. Panel, 30 inches by 24 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1871, No. 250. Then in the collection of Miss James, London; sold in 1891.

In the collection of Mrs. Joseph, London.

194a. **Johannes Hoornbeek**.

Canvas, 31 inches by 27 inches.

Sale.—Daniel Mansveld, Amsterdam, August 13, 1806, No. 70 (61 florins).

195. **Leendert van der Kooge (Cooghen)** (1610 or 11–1681), Painter, of Haarlem.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 381.

195a. **Leendert van der Kooge (Cooghen).** M. 26.

See Moes, Iconographia Batava, No. 1687.

In the possession of the Paris dealer Otto Mündler.

196. **Jan Hermansz Krul** (1602-1644), Poet and Smith, Amsterdam.

Sale.—Jan Matthias Cok, Amsterdam, December 16, 1771, No. 93 (7 florins 50).

197. **HERMAN LANGELIUS** (1614-66), Preacher, Amsterdam. B. 46; M. 51.—Half-length. His figure is turned three-quarters right; he looks at the spectator. He has a slight moustache and imperial. He wears the Leyden Professor's gown with a small close-fitting white collar and a little cap. In his left hand is a book, with the forefinger marking the place. [*See 249.*]

Signed on the right with the monogram; canvas, 30 inches by 25 inches.

See Moes, Iconographia Batava, No. 4362; and *Oud Holland*, xix. p. 11.

Engraved by A. Blooteling.

In the collection of Lavalard de Roye, Paris.

In the Amiens Museum, Lavalard de Roye bequest, 1899 catalogue, No. 96.

MARIA LARP, wife of Pieter Tjarck. [*See 232.*]

198. **Grietje Hendriksdr. Stock**, wife of Pieter Adriaen van der Ley.

See Moes, Iconographia Batava, No. 7598.

Exhibited at Zaandam, 1874.

Then in the collection of Cornelius de Vries, Zaandam.

199. **Isaac Abrahamsz Massa** (born at Haarlem, 1587, died about 1655), Agent at Moscow. M. 52.—Half-length. He sits on a chair to the left, with his face and body turned to the spectator. His left hand rests on the arm of the chair; his right hand, showing the palm, makes a gesture as if he were speaking. He has a moustache and pointed beard. He wears a richly slashed costume, with a large ruff and lace wristbands. A drapery forms the background.

Inscribed, "Ætatis Suæ 48. Anno 1635."

See Moes, Iconographia Batava, No. 4865.

Described from a print by A. Matham; the original is lost.

200. **NICOLAES VAN DER MEER** (born 1575), Burgomaster of Haarlem. M. 53.—Three-quarter-length. He faces three-quarters right, but looks at the spectator. His gloves are in his left hand; his right hand rests on the back of a chair upholstered in stamped leather. He has a moustache and pointed beard. He wears a richly-trimmed velvet costume with a belt, a ruff, and wristbands. In the right-hand top corner hangs his coat-of-arms. [*Pendant to 201.*]

Inscribed below the coat-of-arms, "ÆTAT SVÆ 56 (and under this) ANº 1631"; panel, 51 inches by 40 inches.

See Moes, Iconographia Batava, No. 4927.

In the collection of Fabricius van Leyenburg.

In the Haarlem Town Museum, bequeathed by Fabricius van Leyenburg in 1883; 1907 catalogue, No. 124.

201. **CORNELIA CLAESDR. VOOGT** (born 1578), wife of Nicolaes van der Meer. M. 54.—Three-quarter-length. She sits in a large arm-chair, seen almost in full face, but slightly inclined to the left. She looks at the spectator. Her left hand rests on the arm of the chair, her right hand on her lap. She wears a cap, a black dress with a fur cape, a ruff, and lace wristbands. In the left-hand top corner hangs her coat-of-arms. [Pendant to 200.]

Inscribed below the coat-of-arms, "ÆTAT SVÆ 53 (and under this) ANº 1631"; panel, 51 inches by 40 inches.

In the collection of Fabricius van Leyenburg.

In the Haarlem Municipal Museum, bequeathed by Fabricius van Leyenburg in 1883; 1907 catalogue, No. 125.

202. **MICHIEL JANSZ VAN MIDDELHOVEN** (born at Dordrecht, 1562, died at Leyden about 1638), preacher at Voorschoten from 1602 to 1634. B. 57, 64; M. 55.—Half-length. He is turned three-quarters left, but looks at the spectator. In his left hand is a book with red edges, his forefinger marking the place. His right hand, with the forefinger and thumb pressed together, makes a gesture as if he were speaking. He has a long full beard. He wears black with a black velvet collar, and over it a ruff. [Pendant to 203.]

Canvas, 34½ inches by 28 inches.

The picture mentioned by Bode as No. 57 must surely be the same as B. 64; probably this is an inadvertence.

Engraved by J. van de Velde, 1626.

See Moes, *Iconographia Batava*, No. 5051.

In the collection of Count André Mnischez, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Adolphe Schloss, Paris.

203. **SARA ANDRIESDR. HESSIX**, wife of M. J. van Middelhoven, married at Leyden, 1586. B. 58; M. 56.—Three-quarter-length. She is seated almost in full face, but turned slightly to the left, and looks at the spectator. Her outstretched right hand rests on her bosom. Her left forearm rests on the arm of the chair, with a book in the left hand. She is in black with a white cap, a ruff, and wristbands. [Pendant to 202.]

Canvas, 34½ inches by 28 inches.

In the collection of Count André Mnischez, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

204. **Arnold Möller** (born 1581), Caligrapher. M. 57.—Half-length. A man with a long full beard sits at a table, facing three-quarters right. He has been writing in a book spread out before him, and looks up at the spectator. He is in black, with a ruff.

Oval.

Described from a print by Lucas Kilian; the original is lost.

205. **PIETER CORNELISZ VAN DER MORSCH** (1546-1629). B. 143; M. 259.—Half-length. He is seen in full face, slightly

turned to the left, and looks at the spectator. In his left hand he carries a basket of herrings packed in straw; he holds up a herring in his right hand. Dark-green background. On the wall to the left is inscribed, "WIE BEEGERT"; to the right at top is his coat-of-arms, bearing half a silver unicorn.

Inscribed below the coat-of-arms, "ÆTAT SVÆ 73 (and under this) 1616"; panel, 33 inches by 26½ inches.

See Mocs, Iconographia Batava, No. 5171.

An eighteenth-century drawing by V. van der Vinne after this portrait was in the Wertheim collection, Amsterdam, about 1883.

Sales.—Van Tol, Soeterwoude, near Leyden, June 15, 1779, No. 8 (15 florins, Delfos).

Barend Kooy, Amsterdam, April 20, 1820, No. 38 (10 florins, Kopersmit).

C. H. Hodges and others, Amsterdam, February 27, 1838, No. 294.

J. A. Töpfer, Amsterdam, November 16, 1841, No. 28 (15 florins 50, Tijssen).

In the possession of the London dealer Martin Colnaghi, from whom it was acquired in 1866.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 61.

206. Nicolaas Noppen, husband of Geertruida van Santen.—Life size. [Pendant to 207.]

Canvas.

Sale.—Amsterdam, January 25, 1830, No. 30 (21 florins, Van den Berg).

207. Geertruida van Santen, wife of Nicolaas Noppen.—Life size. [Pendant to 206.]

Canvas.

Sale.—Amsterdam, January 25, 1830, No. 30 (21 florins, Van den Berg).

208. JACOB PIETERSZ OLYCAN (1596-1638). B. 24; M. 58.—Three-quarter-length. He stands, turned three-quarters right, and looks to the left past the spectator. His right hand holds his hat; his left hand is pressed to his side. He wears a richly-embroidered velvet costume with a short cloak and a lace-trimmed ruff and wristbands. In the left-hand top corner hangs his coat-of-arms—a later addition. [Pendant to 209.]

Inscribed on the right, "ÆTAT SVÆ 29 (and under this) A° 1625"; canvas, 48½ inches by 38½ inches.

See Mocs, Iconographia Batava, No. 5537, 1.

Sale.—Amsterdam, May 16, 1877, No. 9 (19,580 florins, with pendant, bought in).

Bought for The Hague Gallery in 1880 from the Van Sypestein family, with the pendant (for 10,000 florins).

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 459.

209. ALETTA HANEMANS (born at Zwolle; married to Jacob Olycan there July 14, 1624, and to Nicolaas van Loo January 29, 1641; died February 9, 1653), wife of Jacob Olycan. B. 25; M. 29.—Three-quarter-length. She stands, turned three-quarters left, and looks at the spectator. Her left hand holds her gloves; her right hand touches her

golden girdle. She is in black relieved with an insertion at the neck, and wears a white lace-trimmed cap, a ruff, and lace-trimmed wristbands. In the right-hand top corner hangs her coat-of-arms bearing a cock—a later addition. [Pendant to 208. Compare 383.]

Inscribed on the left, "ÆTAT. SVÆ 19 (and under this) ANº 1625"; canvas, 48½ inches by 38½ inches.

See Moes, *Iconographia Batava*, No. 3134.

Sale.—Amsterdam, May 16, 1877, No. 10 (19,580 florins, with pendant, bought in).

Bought for The Hague Gallery in 1880 from the Van Sypestein family, with the pendant (for 10,000 florins).

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 460.

210. PIETER JACOB SZ OLYCAN (1572-1658), Burgomaster of Haarlem, and father of Jacob Pietersz Olycan. M. 60.—Half-length; life size. An old man, turned three-quarters right, looks at the spectator. His left hand is thrust into his doublet, leaving only the thumb and wrist visible; the right hand is not shown. He has grey hair, and a grey moustache and pointed beard. He wears a black costume trimmed with fur, a white ruff, and apparently a white wristband on the left arm. The name of the sitter is known from an inscription on the back and from the coat-of-arms which was painted out. [Pendant to 211.]

Panel, 26½ inches by 22½ inches.

Moes, *Iconographia Batava*, No. 5540, 1, mentions a portrait of this man by F. Hals in the collection of Arthur Sanderson, Edinburgh. [Compare note to 212.]

Exhibited at the Guildhall, London, 1906, No. 81.

Mentioned in the inventory of his daughter Geertruyd Olycan, widow of Jacob Benningh, Haarlem, November 11, 1666—noted by A. Bredius.

In the possession of Sir G. Donaldson, London.

In the collection of Vernon Watney, Cornbury Park, Charlbury, Oxfordshire.

211. MARIA CLAESDR. VOOGT (1577-1644), wife of Pieter Jacobsz Olycan, and mother of Jacob Pietersz Olycan. M. 61.—Half-length. She is seen almost in full face, but slightly turned to the left, and looks at the spectator. Her right hand, holding a metal-covered book, is only half visible; the left hand is not shown. She wears a white cap, a ruff, and a black silk dress with a fur-trimmed cloak. The name of the sitter is known from an inscription on the back and from the coat-of-arms. [Pendant to 210.]

Panel, 26½ inches by 22½ inches.

Exhibited at the Guildhall, London, 1906, No. 86.

Mentioned in the inventory of her daughter Geertruyd Olycan, widow of Jacob Benningh, Haarlem, November 11, 1666—noted by A. Bredius.

In the possession of Sir G. Donaldson, London.

In the collection of Vernon Watney, Cornbury Park, Charlbury, Oxfordshire.

212. MARIA CLAESDR. VOOGT (1577-1644). B. 18; M. 62.—Three-quarter-length. She sits in an arm-chair, almost in full face, but slightly inclined to the left, and looks at the spectator. Her left forearm rests on the only arm of the chair. In her right hand she holds a book

bound in black velvet with silver clasps. She wears a white cap and a white ruff on a black dress. To the left at top is her coat-of-arms.

Inscribed, "ÆTATIS SVÆ 62 (and under this) AN^o 1639"; canvas, 51 inches by 37½ inches.

See Moes, *Iconographia Batava*, No. 8653, 1; under 2 he mentions another portrait of this woman in the collection of Arthur Sanderson, Edinburgh. [Compare note to 210.]

In the Van der Hoop collection, Amsterdam.

In the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1907 catalogue, No. 1088.

213. TYMAN OOSDORP [born at Delft; died at Haarlem February 28, 1668; married (1) Hester Olycan, and (2), in 1658, Margarethe Schellinger (1611-1668)]. B. 93; M. 63.—Half-length. His figure is in profile to the right; his head is turned three-quarters right. He looks at the spectator. His hair is combed down on his forehead. He is in black with a close-fitting white collar and a cloak, out of which projects his left hand holding his hat. Finely painted. On the back is an eighteenth-century label inscribed, "F. Hals p. 1656. Tyman Oosdorp."

Canvas, 35½ inches by 28 inches.

See Moes, *Iconographia Batava*, No. 5559.

Acquired for Berlin in 1877.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 801 H.

214. Marie Panvis.

Sale.—Jacob van Leyen, Amsterdam, April 17, 1720 (Hoet, i. 247), No. 35 (13 florins 5).

Aeltgen Dircksdr. Pater, wife of Jan de Wael (?). [See 241.]

215. FRANS POST (about 1620-1680), Painter, of Haarlem. B. 144; M. 64. He sits on a chair to the right; his figure and head are turned three-quarters right. He looks at the spectator. He leans on the arm of the chair with his left elbow. He is in black with a close-fitting white collar, and wears a tall black hat. He has an imperial and long hair.

Panel, 11 inches by 9 inches.

Engraved by J. Suyderhoef.

See Moes, *Iconographia Batava*, No. 6034.

Exhibited at the Royal Academy Winter Exhibition, London, 1873, and 1882, No. 123; at the Portrait Exhibition, The Hague, 1903, No. 39; and at the Rembrandt Exhibition of the Amsterdam dealers F. Müller, 1906, No. 57.

Sales.—J. van der Marck, Amsterdam, August 25, 1773.

Amsterdam, May 10, 1830, No. 142 (1 florin, Gruyter).

J. Smies, J. H. Knoop, and others, Amsterdam, February 24, 1834, No. 45.

A. Levy, London, 1876 (£157: 10s.).

In the collection of J. Walter, Bearwood.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 19.

In the collection of H. Teixeira de Mattos, Vogelenzang.

In the possession of the Amsterdam dealers F. Müller and Co.
In the collection of P. A. B. Widener, Philadelphia.

216. **Rembrandt** (1606-1669).—Half-length. He is turned three-quarters left, but looks straight out of the picture. He is in brown with a broad flat collar and a blue hat with a plume. Loose and broad in style.

Panel, 12½ inches by 10½ inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 64.

217. **JACOBUS REVIUS** (1586-1658), Professor of Theology at Leyden. M. 65.—Half-length. An old man, turned three-quarters left, looks at the spectator. He has a moustache and pointed beard. He wears the official black gown of a Leyden professor, with a close-fitting white collar and a small black cap. His right hand is thrust into his gown.

See Moes, *Iconographia Batava*, No. 6373, 1.

Described from a print by J. Suyderhoef; the original is lost.

218. **CATHARINA BRUGMAN**, wife of Tileman Roosterman. B. 59; M. 66.—Three-quarter-length. She stands, turning slightly to the left, and looks at the spectator. Her right hand rests on the back of a chair; her left hand holds her gloves. She wears a lace-trimmed cap, a rich dress with a lace collar as well as a ruff and fine lace ruffles. At the top to the left is her coat-of-arms.

Inscribed below the coat-of-arms, "ÆTA SVÆ 22 (and under this) ANº 1634"; canvas, 46 inches by 34 inches.

Exhibited by the Amsterdam dealers F. Müller, 1907, No. 13.

In the collection of Count André Mnischech, Paris.

In the possession of the Paris dealer F. Kleinberger.

219. **Jan Ruyl**, Preacher at Haarlem.—[Possibly identical with 273.]

Celebrated in verse by Arn. Moonen, 1680; *see* his *Poezy*, Amsterdam, 1700, p. 679.

See Moes, *Iconographia Batava*, No. 6638.

The original is lost.

220. **Michiel Adriaensz de Ruyter** (1607-1676), the Dutch Admiral.—Half-length. In black and gold, with a stick. A page is at his side.

18 inches by 16½ inches.

Sale.—Bernal, London, 1855 (£14, S. Cristy).

Geertruida van Santen, wife of Nicolaas Noppen. [*See* 207.]

221. **JASPER SCHADE VAN WESTRUM** (died October 25, 1692), President of the Court at Utrecht. B. 124; M. 68.—Half-length; life size. A youth, turned three-quarters right, looks at the spectator. On his long curls he wears a black felt hat with two bows. He wears a shot-silk costume with a plain close-fitting linen collar. The sleeves are slashed with white, and the coat opens to show the white shirt. The prevailing tone is olive green. At the top of the picture are the arms of Schade van Westrum; sable, a fess or, with two realistic lions as supporters. [*Compare* 168.]

Dated 1645 ; canvas, 29½ inches by 26 inches.

See Moes, Iconographia Batava, No. 6803, 1.

Engraved by C. Waltner.

Sale.—John W. Wilson of Brussels, Paris, March 14, 1881. [*See* 1873 catalogue, p. 83.]

In the Rudolphinum, Prague ; given by Prince Liechtenstein.

BRECHTJE VAN SCHOTERBOSCH, wife of D. P. Hasselaer. [*See* 187.]

222. **THEODORUS SCHREVELIUS** (1572-1643), Rector of the Leyden Gymnasium (or High School). B. 79 ; M. 69.—Half-length. He is turned three-quarters right and looks at the spectator. He has a long full beard, and wears black with a ruff. In his left hand he holds a book inscribed, "ÆT. 44 1617."

Inscribed to the right at top, "ÆTAT SVÆ 44, 1617" ; oval panel, 5½ inches by 4 inches.

See Moes, Iconographia Batava, Nos. 7038, 1, and 7130, 1. Wrongly identified as Petrus Scriverius.

Engraved by Jacob Matham, 1618, and by J. Suyderhoef.

Exhibited at the Portrait Exhibition, The Hague, 1903, No. 35.

Probably in the Bloudoff collection, Brussels, 1873.

In the collection of E. Warneck, Paris.

223. **THEODORUS SCHREVELIUS**. M. 70.—Half-length ; in a painted oval. He faces the spectator and looks at him. The left hand rests on the breast ; the other is not shown. He has a moustache and a pointed beard. He wears black, with a cloak, a ruff, and a tall broad-brimmed black felt hat.

Inscribed, "ÆTAT SVÆ 56 (and under this) ANº 1628" ; panel, 8½ inches by 7 inches.

See Moes, Iconographia Batava, No. 7038, 2.

Exhibited at Berlin, 1890, No. 79.

In the collection of the Empress Frederick.

In the collection of the Princess Charles of Hesse, Cronberg.

224. **PETRUS SCRIVERIUS** (1575-1660), Historian and Poet, of Leyden. B. 65 ; M. 72.—Half-length ; in a painted oval. He is turned three-quarters right and looks at the spectator. His right hand, holding his gloves, rests on the oval frame. He has thin grey hair, a moustache, and a pointed beard. He wears black with a white ruff and wristbands. [Pendant to 225.]

Inscribed in the right centre, "Aº ÆTAT 50," and below on the painted frame signed with the monogram and the date 1626 ; panel, 8½ inches by 6 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1881*, p. 72 ; and *see Moes, Iconographia Batava*, No. 7130, 2.

Engraved by J. van der Velde ; and by Adrien Didier in the Wilson catalogue.

Exhibited in Paris, 1874.

In the collection of M. J. Caan van Maurik, Oudewater.

Sales.—John W. Wilson of Brussels, Paris, March 14, 1881—see 1873 catalogue, p. 81—(80,000 francs, with pendant).

E. Secrétan, Paris, July 1, 1889, No. 124 (91,000 francs, with pendant).

In the collection of the late H. O. Havemeyer, New York.

225. **ANNA VAN DER AAR** (born in 1576), wife of Petrus Scriverius. B. 66; M. 73.—Half-length; in a painted oval. She is turned three-quarters left. Her right hand is on her bosom. She wears a black dress embroidered with gold, a white cap, and a large ruff. [Pendant to 224.]

Inscribed in the right centre, "A^o ÆTAT 50," and below on the painted frame signed with the monogram and the date 1626; panel, 8½ inches by 6 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1881*, p. 72; and see Moes, *Iconographia Batava*, No. 7.

Engraved by Adrien Didier in the Wilson catalogue.

In the collection of M. J. Caan van Maurik, Oudewater.

Sales.—John W. Wilson of Brussels, Paris, March 14, 1881—see 1873 catalogue, p. 82—(80,000 francs, with pendant).

E. Secrétan, Paris, July 1, 1889, No. 125 (91,000 francs, with pendant).

In the collection of the late H. O. Havemeyer, New York.

226. **CASPAR SIBELIUS** (1590-1658), Preacher at Deventer. M. 74.—Half-length. He is turned slightly towards the right. The features are very expressive. He wears a black gown with a white ruff and a black skull-cap. He holds a small prayer-book in his right hand, and motions with his left hand as if he were speaking. Greenish-grey background.

Signed on the right with the monogram, and inscribed below, "ÆTAT SVAE 47, AN^o 1637," and at the top in the centre, "NATUS 1590 S M FUNCTUS 40"; panel, 10½ inches by 9 inches.

An inscription on the back of the panel states that Sibelius presented the portrait to Professor Hoffman.

See Moes, *Iconographia Batava*, No. 7176, 1 and 2.

Engraved by J. Suyderhoef twice: (1) folio, inscribed, "1637 aet 48"; (2) small quarto, inscribed, "1642 aet 53."

A modern copy, probably coming from the sale of Countess Reigersberg, Cologne, October 15, 1890, was long in the market.

Exhibited at the Palais du Corps Législatif, Paris, 1874.

In the collection of Hendrick Gijselaar-Assendelft, Amsterdam, April 1891.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 29.

In the possession of the Paris dealer Bourgeois.

In the collection of M. C. D. Borden, New York.

227. **Soop, a Famous Lute-Player**.—Portrait of a man, standing.

Sale.—Allard van Everdingen, Amsterdam, April 19, 1709, No. 30.

FEYNTJE VAN STEENKISTE, wife of Lucas de Clercq. [See 166.]

228. Hendrik Swalmius (died 1649), Preacher at Haarlem. M. 75.—Half-length. An old man seated to the left, with his head turned three-quarters left, looks at the spectator. He has a long white beard. His left hand is on his breast; his right hand holds a book. He wears a cap and a ruff. An inscription on Suyderhoef's print states that the portrait was painted after Swalmius had served for more than forty-six years. As he became preacher in 1600, his portrait must have been painted after 1646.

See Moes, Iconographia Batava, No. 1720.

Described from a print by J. Suyderhoef; the original is lost.

229. ADRIANUS TEGULARIUS (born 1605), Preacher at Haarlem. M. 76.—Half-length. He faces three-quarters right and looks at the spectator. His right hand is on his breast; his left hand is held to the front, at the lower edge of the picture. He has a moustache and imperial. He is in black with a small ruff and a black cap. A spirited sketch for Suyderhoef's print.

Panel, 11 inches by 9 inches.

See Moes, Iconographia Batava, No. 7869.

Engraved by J. Suyderhoef.

Exhibited at Düsseldorf, 1886, No. 135; and in the Portrait Exhibition at The Hague, 1903, No. 37.

Sales.—Jer. de Bosch, Amsterdam, April 6, 1812, No. 27.

Amsterdam, April 9, 1848, No. 20 (14 florins 50, De Vries).

Von Friesen, Cologne, March 26, 1885.

In the collection of Werner Dahl, Düsseldorf; he sold it in 1901 to A. Schloss.

In the collection of Adolphe Schloss, Paris.

230. David Teniers (so called). B. 142.—Half-length. He stands, facing left, with his right hand on his hip, and his left hand grasping his cloak. He has long chestnut-brown hair, and wears a tall black hat and a black costume. In the left upper corner hangs a palette. The catalogue notes that Teniers was thirty-four years of age in 1644. But in any case the juxtaposition of Frans Hals as painter, and Teniers as sitter, is wrong.

Signed with the monogram, and inscribed, "1644 ÆTA 32"; canvas, 32 inches by 24 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 91.

Sale.—Louis Miéville, London, April 20, 1899 (Lesser for F. Müller and Co. of Amsterdam).

231. PIETER TJARCK. M. 77.—Half-length; in an oval of painted stone. A man seated, facing three-quarters right, looks at the spectator. His right arm rests on the arm of the chair; in the hand is a rose. He has a big moustache and pointed beard. He is in black with a big broad hat and a soft close-fitting ruff. [Pendant to 232.]

Canvas, 33 inches by 27 inches.

See Moes, Iconographia Batava, No. 7993, 1 and 2.

A copy is in the Liège Museum.

Exhibited at Brussels, 1882, No. 86; in Paris, 1889; in the Royal

Academy Winter Exhibition, London, 1891, No. 69; in the Portrait Exhibition at The Hague, 1903, No. 36.

Sale.—Comte d'Oultremont, Brussels, June 27, 1889 (Arnold and Tripp).

In the possession of the Paris dealers Arnold and Tripp.

In the collection of Sir Cuthbert Quilter, London.

232. **MARIA LARP** (buried November 15, 1675), wife of Pieter Tjarck. M. 78.—Half-length, in a painted oval. She faces three-quarters left and looks at the spectator. Her left hand is at her bosom; the right hand is not shown. She wears a white cap, a ruff, a black dress embroidered with white at the bosom, and lace wristbands. The colour of the face is very life-like. [Pendant to 231.]

Panel, 30 inches by 27 inches.

See Moes, *Iconographia Batava*, No. 4378.

Exhibited at Brussels, 1882.

Sale.—Comte d'Oultremont, Brussels, June 27, 1889 (Arnold and Tripp).

In the possession of the Paris dealers Arnold and Tripp.

In the collection of W. C. Alexander, London.

233. [No entry.]

234. **NICOLAES TULP** (?) (1593-1674), Physician, Burgomaster of Amsterdam. B. 21; M. 79.—He is turned to the right, but his head is seen almost in full face. He looks at the spectator, and holds his right hand on his breast. He has a full brown moustache and imperial. He is in black, with a large broad-brimmed hat and a white collar and cuffs. Painted over a portrait of 1634.

Dated on the back, August 12, 1644; canvas, oval, 28 inches by 22 inches.

Exhibited in the Six Exhibition, Amsterdam, 1900, No. 39.

In the collection of J. Six, Amsterdam.

234a. **Nicolaes Tulp**.—[Possibly identical with 234.]

Sale.—Jan Matthias Cok, Amsterdam, December 16, 1771, No. 94 (3 florins).

235. **Verdonck**. M. 80.—Half-length. A vagabond, turned to the right with his head almost in full face, looks at the spectator. He holds up a jawbone in his left hand. He has bristly hair, a moustache and a pointed beard. He is in black with a close-fitting white collar. The engraving does not mention the painter's name.

See Moes, *Iconographia Batava*, No. 8369.

Described from a print by J. van de Velde; the original is lost.

236. **CONRADUS VIËTOR** (1588-1657), Lutheran Preacher of Haarlem. B. 135; M. 81.—Half-length. He faces right. He has a dark-brown beard and moustache, and holds a book in his clasped hands. He wears a black coat, cloak, hat, and high collar. The hands are modelled in a masterly fashion.

Signed on the right with the monogram, and inscribed, "M. Conradus Viëtor aetatis 56," with the date 1644; panel, 12½ inches by 10 inches.

See Moes, *Iconographia Batava*, No. 8491, 2.

Engraved by J. Suyderhoef.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 69.

236a. **Vincent Laurensz van der Vinne** (1629-1702), Painter, of Haarlem. M. 82.—Half-length. He faces right. He is in greyish-brown, with a narrow white collar, against a greyish-brown background. He has smooth black hair. This probably derives from a genuine portrait now lost.

Panel, 25 inches by 19 inches.

See Moes, *Iconographia Batava*, No. 8517, 3.

Engraved in mezzotint by V. van der Vinne and C. van Noorden.

Sale.—L. van Oukerke, Haarlem, May 19, 1818, No. 14 (20 florins, Lelie); said to be on canvas.

In the Van der Vinne collection; sold in 1859 to Van der Willigen.

Sale.—A. and A. P. van der Willigen, Haarlem, April 20, 1874, No. 36 (215 florins, Vegtel).

In the Dresden Gallery, 1908 catalogue, No. 1362.

237. **Gysbertus Voetius** (1588-1678), Professor at Utrecht.

See Moes, *Iconographia Batava*, No. 8625, 1.

Engraved by J. Suyderhoef; the original is lost.

238. **Joost van den Vondel** (1587-1679), Poet, of Amsterdam.

Panel, 38½ inches by 34 inches.

See Moes, *Iconographia Batava*, No. 8651, 25.

Sale.—A. Mos and others, Amsterdam, December 3, 1861, No. 49 (49 florins, Roos for Eymer).

CORNELIA CLAESDR. VOOGT, wife of Nicolaes van der Meer. [See 201.]

MARIA CLAESDR. VOOGT, wife of Pieter Jacobsz Olycan. [See 211.]

239. **Jan de Wael** (born 1594, died September 23, 1663), Burgo-master of Haarlem; he married Aeltgen Dircksdr. Pater at Amsterdam, February 15, 1620.

See Moes, *Iconographia Batava*, No. 8793.

Formerly at Kampen; now lost.

240. **Jan de Wael** (?).—Broad and masterly in treatment. [Pendant to 241.]

Panel, 29 inches by 21½ inches.

Sales.—Amsterdam, December 17, 1850, No. 198 (40 florins, with pendant, Brondgeest).

An Overijssel collector and others, Amsterdam, September 15, 1851, No. 198.

241. **Aeltgen Dircksdr. Pater**, wife of Jan de Wael (?).—Broad and masterly in treatment. [Pendant to 240.]

Panel, 29 inches by 21½ inches.

Sales.—Amsterdam, December 17, 1850, No. 198 (40 florins, with pendant, Brondgeest).

An Overijssel collector and others, Amsterdam, September 15, 1851, No. 198.

242. **MICHEL DE WAEL** (?). B. 73; M. 83.—Three-quarter-length, life size. He is seen in full face, and looks at the spectator. His right hand holds his gloves; his left hand is pressed on his hip. He is in black with a broad-brimmed black hat. He has a fresh and ruddy face. Brown background. On the bottom of the frame is a coat-of-arms, bearing a bird facing right on clouds. On the top of the frame is a monogram, comprised of the letters, C.H.R. and G. There is apparently no evidence for the identification of the sitter as M. de Wael. [Pendant to 243. Compare 282.]

Canvas, 47 inches by 30 inches.

See Moes, *Iconographia Batava*, No. 8794, 3.

Engraved by Achille Gilbert in the collection of C. Pillet.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 101.

Sale.—(Supplementary) Utrecht, June 27, 1825, No. 153 (200 florins, with pendant).

In the collection of Charles Pillet, Paris.

In the possession of the London dealers Lawrie.

In the collection of Arthur Sanderson, Edinburgh.

In the collection of Charles Taft, Cincinnati.

243. **Cornelia van Baardorp**, wife of Michiel de Wael. M. 84.—Three-quarter-length. Both hands are shown. [Pendant to 242.]

Canvas, 47 inches by 30 inches.

Sale.—(Supplementary) Utrecht, June 27, 1825, No. 153 (200 florins, with pendant).

244. **THEODOOR WICKENBURG** (died 1655), Preacher of Haarlem. M. 85.—Half-length. He sits, turning three-quarters left, and looks at the spectator. His right hand is at his breast. He has a moustache and beard. He wears a dark costume with a small ruff and a cap. Very expressive and broadly handled.

Paper on canvas, 12½ inches by 10 inches.

See Moes, *Iconographia Batava*, No. 9036.

Engraved by J. Suyderhoef.

Exhibited at Berlin, 1890, No. 80, and 1906, No. 54.

In the collection of Berthold Richter, Berlin.

245. **JACOBUS ZAFFIUS** (1534-1618), Proctor for the Archbishop in Haarlem. M. 86.—Half-length. He sits at a table, turned three-quarters right, and looks to the right past the spectator. His left hand rests on a skull; his right makes a gesture as if he were speaking. His right arm rests on the arm of the chair. He has a white moustache and beard. He wears a cap and a fur cloak over dark clothes. At top to the right is a coat-of-arms, with a goat jumping to the right, and below it the inscription, "ÆTA 84, obiit 1618."

See Moes, *Iconographia Batava*, No. 9378.

Described from a print by J. van der Velde, 1630 ; the original is lost.

246. PORTRAIT OF A MAN SEATED. M. 122.—He is turned to the right, but his head is seen in full face. He looks towards the left foreground, but not at the spectator. His right elbow rests on the arm of a red arm-chair. In his right hand is a sprig of holly. He has a fair moustache and pointed beard ; his face is very red and there are warts on the right cheek and on the left near the beard. He wears a broad-brimmed black hat, a black costume with a woven pattern, and a white collar edged with lace. Grey background. On the right is a view, through a window, of a road bordered with pine-trees ; on the road is a man with a sprig of holly. This view is said to have been painted by Van Goyen, but this seems unlikely. On the left under the paint are black patches, which suggest that the picture has been cut down.

Inscribed on the chair, "Aeta 41, 1626" ; canvas, 32 inches by 26 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1907, No. 41.

In the collection of Earl Spencer, Althorp.

247. PORTRAIT OF A MAN STANDING. M. 148.—Three-quarter-length. He is seen in full face, and looks at the spectator. His left arm, holding his gloves, hangs down almost straight ; the right hand is not seen, but is obviously pressed to his side. He has long dark-brown hair and a slight moustache. He is in black with a close-fitting white collar and white wristbands. His white shirt peeps out at the throat and the sleeves. The sitter is not the famous Admiral Michael Adriaensz de Ruyter, as was formerly supposed, but a simple citizen. It is a masterly painting—executed, one might almost assume, without any preliminary sketch, but drawn with the brush. [Compare 257.]

Signed on the left at top with the monogram ; canvas, 45 inches by 32½ inches.

Exhibited at Manchester, 1857, No. 671 ; at the Portrait Exhibition, The Hague, 1903, No. 38 ; at the Guildhall, London, 1903, No. 175 ; and at the Royal Academy, 1907, No. 47.

In the collection of Earl Spencer, Althorp, No. 507.

248. PORTRAIT OF A YOUNG MAN. M. 149 and 150.—He is in profile to the right, but faces the spectator. He wears a black cap, a white shirt, a black vest, a red cloak, and a grey jacket. Brilliantly lighted from the left.

Circular panel, 6½ inches in diameter.

In the collection of Earl Spencer, Althorp.

249. PORTRAIT OF A MAN SEATED. B. 47 ; M. 144.—He faces three-quarters right, and wears a big hat. His right arm rests on the back of his chair, with the hand hanging down. [See 197.]

Canvas, 30 inches by 25 inches.

The portrait of H. Langelius (197) at Amiens is of the same size and came

from the same collection, but it is probably not a pendant of this. Bode's suggestion (B. 47) that a woman's portrait formed a pendant to this is not proved; the Lavalard collection included only three portraits by F. Hals—all of men.

Mentioned by A. Bredius, *Oud Holland*, xix. (1901), p. 11.

Exhibited at the Palais du Corps Legislatif, Paris, 1874.

In the collection of Lavalard de Roye, Paris.

In the Amiens Museum, Lavalard de Roye bequest, 1899 catalogue, No. 95.

250. PORTRAIT OF A MAN.—He wears a broad-brimmed hat. His eyes are half-closed, and his features are of a common type. He has long black hair, a moustache and a small beard. He is in black with a broad close-fitting collar. It is ascribed to Frans Hals the younger, but is good enough to be the father's work.

Panel, 23 inches by 18 inches.

In the collection of Lavalard de Roye, Paris.

In the Amiens Museum, Lavalard de Roye bequest, 1899 catalogue, No. 97.

251. PORTRAIT OF A YOUNG MAN. B. 136; M. 151.—Half-length.

Painted about 1655.

In the Cartwright collection, Aynhoe Park.

252. PORTRAIT OF A MAN. B. 86; M. 123.—Half-length; in a painted oval. He is seen in full face, with his head slightly inclined to the right, and looks at the spectator. His left hand, showing the palm, makes a gesture as if he were speaking; the right hand is not seen. He has a moustache and a pointed beard. He is dressed in dark purple silk, with a black cloak thrown over the left arm and round the body, and a high white collar. Light-grey background.

Dated 1627 at top to the right; copper, 7½ inches by 5½ inches.

In the Reimer collection, Berlin; bought for the Museum in 1843.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 766.

253. PORTRAIT OF A YOUNG MAN. B. 83; M. 111.—Half-length. He is turned three-quarters right, but looks at the spectator. He holds his left hand clenched to his breast; his right forearm seems to rest on the arm of a chair that is not shown. He has a slight moustache. He wears a big broad-brimmed hat, a black coat slashed with white on the right sleeve, a close-fitting white ruff, and white wristbands. Light-grey background. Painted about 1625; enlarged at foot and on both sides. [Pendant to 367.]

Canvas, 30 inches by 23 inches.

A copy, purporting to be a portrait of Count Falkenstein, is in the Bartlett collection, Boston, U.S.A.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 800; acquired in 1840.

254. PORTRAIT OF AN ELDERLY MAN. B. 88; M. 164.—Three-quarter-length, facing right. He wears a black velvet coat and

a cloak with a small turned-down collar. He holds his gloves. Blackish background. Painted towards 1660, but not yet so broad as the Haarlem pictures.

Signed on the right at foot with the monogram; canvas, 40½ inches by 32½ inches.

In the Suermondt collection, Aachen, 1874.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 801 E.

255. PORTRAIT OF A DEFORMED MAN. B. 89; M. 121.—Half-length. He is turned three-quarters left, and looks at the spectator. His gloved left hand rests on his hip; his gloved right hand is held in front of him. He has a moustache and a pointed beard. He wears a broad-brimmed black felt hat, a black silk costume with a cloak that is meant to conceal the hump on the left shoulder, a big white lace collar, and lace ruffles. Light-grey background.

Dated on the back, 1625; panel, 10 inches by 8 inches.

In the Suermondt collection, Aachen, 1874.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 801 F.

256. PORTRAIT OF A MAN STANDING. M. 101.—Three-quarter-length. He is turned three-quarters right, but looks to the left, past the spectator. The back of his right hand is pressed on his hip; the left hand holds his gloves. He has a slight moustache and imperial. He wears a broad-brimmed hat, and a black costume and cloak with a flat white collar. [Pendant to 368.]

Canvas, 47½ inches by 37½ inches.

Exhibited at Düsseldorf, 1904, No. 316.

Sale.—(Possibly) Huybert Ketelaar, Amsterdam, June 19, 1776, No. 71—measuring 41½ inches by 37 inches.

In the Hobson collection, Rugby.

Successively in the possession of the London dealers Lesser, Orrock, and P. and D. Colnaghi.

In the collection of the late A. von Carstanjen, Berlin.

257. PORTRAIT OF A MAN. M. 67.—Half-length. He is turned three-quarters right, with his head almost in full face. He looks at the spectator. He has long hair and a slight moustache. He is in black with a close-fitting white collar. It is painted with as much breadth and freedom as Lord Spencer's portrait (247), and is perhaps even more accomplished. Of the last period.

Panel, 12½ inches by 10 inches.

Exhibited at Berlin, 1890, No. 81; and at the Portrait Exhibition, The Hague, 1903, No. 40.

Sale.—Richard Foster, Clewer Manor, June 3, 1876 (Lesser).

In the collection of Wilhelm Gumprecht, Berlin.

258. PORTRAIT OF A GENTLEMAN. M. 166.—Half-length, facing right. He sits in a chair, leaning his right arm on it, and holds in his right hand a sprig of holly. He is in black and wears a hat. He has long hair. [Compare 215.]

Signed on the right with the monogram; panel, 16½ inches by 12½ inches.

See Moes, *Iconographia Batava*, No. 6034—identified there as a portrait of Frans Post.

Exhibited at Berlin, 1906, No. 48.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 441—there identified as a portrait of Frans Post.

In the collection of Bononi Cereda, Milan.

In the possession of the London dealers P. and D. Colnaghi, London, who exhibited it in 1896, No. 21.

In the collection of Oscar Huldshinsky, Berlin.

259. PORTRAIT OF A BEARDLESS MAN. B. 71; M. 165.—Said to be a portrait of the painter. Half-length. He is turned three-quarters right, but looks at the spectator. The hands are not shown. He has long hair and wears a low hat. He is in grey with a flat white collar. Grey background.

Signed; panel, 14 inches by 10 inches.

Sales.—G. Rothan, Paris, May 29, 1890, No. 50 (6500 francs).

Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 34 (29,000 marks).

In the collection of Marcus Kappel, Berlin.

260. PORTRAIT OF A YOUNG MAN STANDING. M. 167.—He is turned three-quarters right, almost in profile. He looks with a smile at the spectator. His right hand rests on his side; his left holds the gloves. He is in black with a broad ruff and a tall pointed hat. Very early; about 1610-12.

Oval panel, 10 inches by 7 inches.

Exhibited in Berlin, 1890, No. 78; then regarded by several experts as a Thomas de Keyser.

In the collection of Ludwig Knaus, Berlin.

261. PORTRAIT OF A GENTLEMAN. M. 158, 168.—Half-length. He is turned three-quarters right, with his head seen in full face, and looks at the spectator. He is in black with a plain white collar with two tassels. His left hand, holding dark gloves, is at his breast; the right hand is not shown.

Panel, 22 inches by 17 inches.

Sale.—H. Pickersgill Cunliffe, London, May 9, 1903, No. 100 (£892: 10s., Simmons).

In the collection of Paul von Schwabach, Berlin, since about 1906.

262. PORTRAIT OF A MAN. B. 82; M. 128.—Half-length; he faces the spectator. He is in black, with a close-fitting white collar, and wears a hat. His right hand is on his breast. Brownish. Boldly modelled and loosely painted. The head is in strong relief. The shadows on nose and cheek are rather black.

Inscribed at right to the top, "ÆTATIS SVÆ 2 (and under this) ANº 1632 (with a third line forged) FRANZ HAALS PINXIT"; canvas, 24 inches by 20 inches.

In the La Caze collection, Paris.

In the Bordeaux Museum, La Caze bequest, 1894 catalogue, No. 237.

263. PORTRAIT OF A MAN. B. 127 ; M. 176.—Half-length. He is turned three-quarters right, with his head almost in full face, and looks at the spectator. He has long black hair, a slight moustache and an imperial. He wears a black hat, a black costume slashed with white on the right sleeve, and a close-fitting white collar. The left hand only is shown in part. The figure seems rather too big for the panel, which has apparently been cut down.

Panel, $25\frac{1}{2}$ inches by 18 inches.

In the Esterhazy collection, Vienna.

In the Museum of Fine Arts, Buda Pest, 1906 catalogue, No. 501 (old No. 277).

264. PORTRAIT OF A MAN. M. 152.—Half-length. He is turned three-quarters right, with his head almost in full face, but inclined slightly to the left. His hair, parted in the middle, falls on his shoulders. He wears a dark-green cloak with a narrow white linen collar and a wristband on the right wrist, which is alone visible. The right hand leaning on the hip is cut off by the lower edge of the frame. It is rather dark and grey but broadly painted.

Signed on the right near the bottom with the monogram ; canvas, 30 inches by $24\frac{1}{2}$ inches.

Given by J. Prior to Cambridge University.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 150.

265. PORTRAIT OF A MAN STANDING. B. 99.—Three-quarter-length. He seems about forty or forty-five years of age. He is turned three-quarters right, and looks at the spectator. His right hand, with the back upward, rests on his hip ; his left hand holds his tall black hat. He has short fair hair, a moustache and a pointed beard. He is dressed in black satin with a white collar edged with lace, lace ruffles, and an embroidered wristband. At top to the right hangs his coat-of-arms, bearing in the upper field a Greek cross and in the lower three water-lily leaves. Painted about 1620. [Pendant to 374.]

Canvas on panel, 40 inches by $30\frac{1}{2}$ inches.

In the chief Kassel inventory of 1749, No. 687.

In the Kassel Gallery, 1903 catalogue, No. 213.

266. PORTRAIT OF A MAN. B. 102 ; M. 172.—Half-length ; a fourth of life size. He is turned three-quarters left, and looks at the spectator. The right hand is not shown, but is obviously pressed to his side ; the left hand holds his white gloves. The left forearm is enveloped in his cloak. He has a slight moustache and imperial, and fair curls. He wears a broad-brimmed black hat of soft felt, and a black satin costume and cloak with a close-fitting white collar and a white wristband on the right hand. Painted about 1650. The light and shade suggest the influence of Rembrandt. [Pendant to 267.]

Panel, 12 inches by 9 inches.

In the first supplement to the chief Kassel inventory of 1749, No. 1070.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 212.

In the Kassel Gallery, 1903 catalogue, No. 217.

267. **PORTRAIT OF A MAN.** B. 103; M. 173.—Half-length; a fourth of life size. His figure is almost in profile to the right; his head is turned three-quarters right. He looks at the spectator. Both hands are just visible; the right hand is on his breast. He has a reddish moustache and pointed beard, and fair curls. He wears a broad-brimmed black hat of soft felt and a black silk costume with a close-fitting white collar and wristbands. Painted about 1650. Very much laboured in style. The light and shade are emphasised more strongly than in the pendant (266).

Panel, 12 inches by 9 inches.

In the first supplement to the chief Kassel inventory of 1749, No. 1071.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 213.

In the Kassel Gallery, 1903 catalogue, No. 218.

268. **PORTRAIT OF A MAN SEATED.** B. 101; M. 174.—Half-length. He is turned three-quarters right, but his head is seen almost in full face; he looks with a smile at the spectator. His right elbow rests on the arm of his chair; the right hand, which is alone visible, hangs down. He wears a broad-brimmed black hat of soft felt and a black satin costume with a close-fitting white collar and a small white wristband on his right hand. Behind him is a grey wall; to the right is a bit of greyish-blue sky. Of the last period.

Signed in the left centre with the monogram; canvas, 31½ inches by 26 inches.

A copy is in the possession of an English dealer.

In the chief Kassel inventory of 1749, No. 833.

In the Kassel Gallery, 1903 catalogue, No. 219.

269. **Portrait of a Boy.** M. 130.—Somewhat hard, but quite possibly by F. Hals.

Dated, "Aet. 15 1634"; panel.

In the Amalienstift, Dessau, 1877 catalogue, No. 574.

270. **PORTRAIT OF A MAN STANDING.** M. 119.—Almost three-quarter-length, to the middle of the thigh. He is seen in full face, with his head three-quarters right, and looks at the spectator. His left hand, which is alone visible, holds his tall black hat. He wears a silk doublet under a coat of figured black velvet, a cloak hanging from his left shoulder over the left forearm, a white lace collar and thin white wristbands. At top to the right hangs his coat-of-arms, per pale, gules a lion, and azure three hooks.

Inscribed under the coat-of-arms, "ÆTATI SVÆ 1619"; canvas, 37 inches by 29 inches.

Acquired for Dijon in 1899 from Louis Chenat.

In the Dijon Museum.

271. **PORTRAIT OF A MAN SEATED.** B. 105; M. 169.—Half-length. He is turned three-quarters right, and looks at the

spectator. His left hand is pressed to his side. He has a light-brown moustache and pointed beard, and dark-brown hair. He wears a broad-brimmed black hat of soft felt, a yellowish-grey coat, a close-fitting white collar edged with lace, and a white wristband on his right hand. Grey background. [Pendant to 272.]

Panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

A copy was exhibited at the Burlington Fine Arts Club, London, 1900, No. 32, and was in the sale :—James Orrock, London, June 4, 1904, No. 265 (£330 : 15s.).

Acquired from the Wallenstein collection, Dux, 1741.

In the Dresden Gallery, 1908 catalogue, No. 1358.

272. PORTRAIT OF A MAN. B. 106 ; M. 170.—Half-length. His figure is in profile to the left ; his head is turned three-quarters left. He looks at the spectator. The left hand, though not shown, is obviously pressed to his side. He has a slight fair moustache and imperial, and dark-brown curls. He wears a broad-brimmed black hat of soft felt and a black coat, showing the white shirt, with a close-fitting lace collar. [Pendant to 271.]

Panel, $9\frac{1}{2}$ inches by 8 inches.

Acquired from the Wallenstein collection, Dux, 1741.

In the Dresden Gallery, 1908 catalogue, No. 1359.

273. PORTRAIT OF A PREACHER. M. 179.—Half-length. He is turned three-quarters right, but looks at the spectator. He has a moustache and whiskers, and grey hair covered with a small cap. His black clothes hang on him as if he were a doll ; he has a white collar. The left hand, holding his gloves, is alone visible. The flesh tints are a blackish-red, especially on the cheek-bone, the nose, and the ear. The face and hands are out of tone with the rest. Judging from the costume, one would date the portrait about 1650. [Possibly identical with 219, the lost portrait of Jan Ruyl.]

Signed on the right at foot with the monogram ; panel, a small, narrow picture.

In the Von Liphart collection, Dresden ; formerly at Rathshof, near Dorpat.

274. PORTRAIT OF A MAN STANDING. M. 109.—Three-quarter-length. He is turned three-quarters right, but looks at the spectator. The left arm hangs down beside the body, and the left hand grasps a corner of the cloak. The right hand, with the palm upward, rests on the hip. He has a moustache and imperial. He wears a black hat, a close-fitting white collar, and white wristbands. He is dressed in black, with a black cloak wound round his hips. Dark-grey background. The picture is strongly lighted from the left. Painted about 1635-40. There is more expression in the man's face than there is in the woman's face in the pendant (377).

Canvas, 46 inches by 34 inches.

Engraved on wood by Jonnard in the *Magazine of Art*, 1890.

Given to the Gallery by William M'Ewan, 1885.

In the Scottish National Gallery, Edinburgh, 1900 catalogue, No. 35.

275. PORTRAIT OF A MAN SEATED. M. 127.—Half-length. He is turned three-quarters right, and looks at the spectator. His right elbow rests on the arm of his chair, and the right hand leans on a stick; while the left hand is pressed to his side. He has grey hair, a moustache, and a small pointed beard. He wears a broad-brimmed grey hat, a grey coat, and an iron gorget covered with a lace collar.

Signed on the right centre with the monogram, and inscribed, "ÆTAT. 55 A° 1637"; canvas, $33\frac{1}{2}$ inches by $26\frac{1}{2}$ inches.

Sale.—J. A. Töpfer, Amsterdam, November 16, 1841, No. 27 (62 florins, Roos).

Successively in the possession of the Paris dealer F. Kleinberger, the London dealers Lawrie, and the London dealers Sulley, who sold it to Sir E. Vincent in 1902.

In the collection of Sir Edgar Vincent, Esher.

276. PORTRAIT OF A MAN. B. 109; M. 99.—Half-length. He is turned three-quarters right, and looks at the spectator. His right hand, clenched, is at his breast. The left hand, the arm of which is enveloped in his cloak, holds a buckskin glove. He has long greyish hair, a grey moustache, and pointed beard. He wears a broad-brimmed black hat, a black silk coat, a cloak, a close-fitting white ruff, and white wristbands. [Pendant to 378.]

Signed in the right centre with the monogram, and inscribed, "ÆTAT SV Æ 44 (and under this) AN° 1638"; oval panel, $37\frac{1}{2}$ inches by 28 inches.

In the collection of Johann Friedrich Städel.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 173.

277. PORTRAIT OF A MAN. B. 107; M. 171.—Half-length. He looks about forty or fifty years of age. He is turned to the right, but looks at the spectator. His left hand, in a grey glove, is on his breast. His right arm is enveloped in his cloak. He has blue eyes, a slight moustache, and long brown hair. He wears a tall broad-brimmed hat, a bluish-black velvet cloak, and a smooth white collar edged with lace. Painted about 1650-5. [Compare 278.]

Canvas, $34\frac{1}{2}$ inches by $32\frac{1}{2}$ inches.

In the Gotha Museum, 1890 catalogue, No. 108.

278. PORTRAIT OF A YOUNG MAN. B. 108; M. 141.—Half-length. He smiles at the spectator. He holds his right hand to his breast. He has a moustache. He wears a broad-brimmed black hat, a black silk cloak, and a pleated collar. Grey background. Painted about 1630-5. Broad and vigorous in style, and superior to 277. Possibly a portrait of the painter. [Compare 147, 148, and 325.]

Canvas, $25\frac{1}{2}$ inches by $20\frac{1}{2}$ inches.

In the Gotha Museum, 1890 catalogue, No. 109.

279. PORTRAIT OF A MAN. M. 142.—Half-length. He is turned three-quarters left, but looks at the spectator. He has a moustache

and imperial, and long black hair. He wears a broad-brimmed black hat, a black silk costume, the sleeves of which are slashed with white, a white lace collar, and a lace ruffle on the left wrist, which is alone visible. The hands are not shown. Grey background. Rich in quality, but rather hard in technique. A good picture but not first-rate.

Panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

In the possession of the Amsterdam dealers F. Müller and Co.

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 618; acquired in 1898.

280. PORTRAIT OF AN ELDERLY MAN. B. 111; M. 132.—Half-length. He is turned three-quarters right, but looks at the spectator. He holds his right hand to his breast. He has grey hair, a small pointed beard, and moustache. He is in black, with a cloak over his left shoulder and a white ruff. Greyish-brown background.

Inscribed on the right, "ÆTA SVÆ 48 (and under this) AN° 1624"; panel, 29 inches by 21 inches.

Exhibited at Düsseldorf, 1904 catalogue, No. 313.

In the Van der Willigen collection, Haarlem.

In the Weber Gallery, Hamburg, 1907 catalogue, No. 223.

281. PORTRAIT OF A MAN. M. 129.—Almost a half-length. He is seated; he is turned three-quarters right, and looks at the spectator. He has a fresh complexion, and looks about forty years of age. He has short brown hair, moustaches, and a small beard. He wears a black satin doublet and a big white ruff. Light-grey background.

Signed in the right centre with the monogram, and inscribed, "ÆTAT. SVÆ (and under this) AN° 1633" (the figures for his age seem to have been cut away); canvas, 25 inches by $19\frac{1}{2}$ inches.

Presented to the National Gallery in 1888 by Miss E. J. Wood, in accordance with the wish of her uncle, the late Decimus Burton.

In the National Gallery, London, 1906 catalogue, No. 1251.

281a. [Identical with 261.] M. 158.

282. PORTRAIT OF A MAN SEATED. M. 135.—Half-length. He faces right, and leans his left hand on a stick. He has a moustache and slight imperial. He wears a large black felt hat, a black costume, a white ruff, and yellowish-grey gloves. Doubtfully identified as a portrait of Michiel de Wael. [Compare 242.]

Inscribed, "AETAT SVAE 32 AN 1638" (the last numeral is not clear); canvas, 34 inches by $26\frac{1}{2}$ inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 30.

Bought in Paris by an elder Seymour (for £40).

Sale.—Arthur Seymour, London, April 1, 1897, No. 113 (T. Agnew and Sons).

In the collection of J. Pierpont Morgan, London.

283. Portrait of a Man. B. 152; M. 161.—Half-length. Painted about 1650.

In the collection of Lady Cowper, Panshanger.

284. **Portrait of a Laughing Man.** M. 155 and 265.—Half-length. He faces the spectator. He is in brown, with a big black hat. Light background.

Signed with the monogram ; canvas, 24 inches by 20 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1881, No. 59.
In the collection of H. L. Bischoffsheim, London.

285. **PORTRAIT OF A MAN STANDING.** B. 146 ; M. 125.—Full-length. He is turned three-quarters left, and looks at the spectator. His left hand is pressed to his side. He holds between the thumb and forefinger of his right hand a stick which rests on the ground. He has long hair. He wears a broad-brimmed hat, a coat, knee-breeches, long stockings, buckled shoes, a lace collar and ruffles, and a cloak, which hangs from the left shoulder over the left forearm. Behind him is a piece of architecture with a drapery. To the left is a view into the open, with two figures, and verdure in the left-hand bottom corner.

Canvas, 25 inches by 20 inches.

In the Royal collection at Kensington Palace about 1800.

In the Royal collection at Hampton Court Palace, 1898 catalogue, No. 676.

In the Royal collection, Buckingham Palace, London.

286. **PORTRAIT OF A MAN.** B. 134 ; M. 125.—Three-quarter-length. He faces three-quarters right, and looks at the spectator. His head is bare. His right hand is pressed to his side ; his left hand holds his gloves. He has a moustache and a pointed beard. He is in black, with a ruff and wristbands.

Inscribed at top to the right, "ÆTAT SVÆ 36 (and under this) ANº 1630" ; canvas, 45½ inches by 34 inches.

Mentioned by Waagen, ii. 4.

Exhibited at the Royal Academy Winter Exhibition, London, 1875, No. 142, and 1892, No. 124.

In the Royal collection, Buckingham Palace, London.

287. **PORTRAIT OF A MAN STANDING.** B. 137 ; M. 156 and 157.—In a painted oval. His figure is seen to the hips. He is turned three-quarters right, and looks at the spectator. He has folded his arms on his breast. He has a moustache and a pointed beard. He wears a dark broad-brimmed hat, a white ruff and wristbands, a dark costume with embroidered sleeves, and a long cloak that hangs down. It is regarded, inaccurately, as a pendant to 372. Painted between 1630 and 1635.

Canvas, 42 inches by 33½ inches.

Mentioned by Waagen, ii. 94.

See Moes, *Iconographia Batava*, No. 3139, 1.

Exhibited at the Whitechapel Art Gallery, London, 1904, No. 280.

In the collection of the Duke of Devonshire, London.

288. **PORTRAIT OF A MAN.** M. 124.—He faces three-quarters right. He holds his gloves in his right hand and his hat in his left. He is in black, with a high ruff. Grey background.

Inscribed, "Aetat svae 51 (and under this) Anno 1639"; canvas, 45 inches by 36 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1879, No. 71, and 1888, No. 146; the 1888 catalogue reads the man's age as fifty-two (?).

Sale.—S. H. de Zoete, London, 1885 (£1008, Lesser).

Bought from Lesser by Vicary Gibbs.

In the collection of Anthony Gibbs.

In the possession of Sir G. Donaldson, London.

In the collection of Sir J. B. Robinson, London.

289. PORTRAIT OF A MAN. M. 159 and 160.—Half-length, facing left. He has a moustache and whiskers. His right hand is pressed on his hip; his left hand holds his gloves. He is in black, with a close-fitting flat collar, and wears a big black hat. He has dark eyes. The flesh tones are grey. Painted between 1640 and 1650.

Canvas, 31½ inches by 26 inches.

Sale.—Cholmondeley and others, London, February 1, 1902, No. 40 (£3780, T. Agnew and Sons).

In the collection of the late George Salting, London; bequeathed to the national collections, 1909.

290. PORTRAIT OF A GENTLEMAN.—Half-length. He looks about fifty years of age. He is turned three-quarters right, and inclines his head to the front. He looks at the spectator. He has a moustache, closely-cropped whiskers, and an imperial. He is in black, with a plain white collar, and wears a broad-brimmed black felt hat. His left hand, grasping a book, is at his breast; the other is not shown.

Canvas, 26 inches by 19½ inches.

In the collection of J. Simon, Berlin.

Sale.—Berlin, March 20, 1900, No. 65.

In the possession of the Paris dealer F. Kleinberger.

In the possession of the London dealer Sulley.

291. THE LAUGHING CAVALIER. B. 141; M. 120.—Half-length. He is turned three-quarters left, and looks direct at the spectator. He rests his left hand on his hip. He has curly hair, a moustache, and a slight beard. He wears a large broad-brimmed black hat, a red coat, richly embroidered in white and yellow and slashed with white on the left sleeve and in the front, bright-red cuffs, a black silk sash round the waist, a broad lace collar, and ruffles. Grey background.

Signed with the monogram, and inscribed, "ÆTA. SVÆ 26 A° 1624"; panel, 33 inches by 26 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 75.

Sales.—J. H. van Heemskerk, The Hague, March 29, 1776, No. 44 (180 florins, Locquet). On canvas or panel, measuring 32 inches by 26 inches.

P. Locquet, Amsterdam, September 22, 1783, No. 129 (247 florins, Fouquet).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 64 (300 florins, Achtienhoven).

Bought by the Comte de Pourtalès from M. Nieuwenhuys (£80).

Sale.—Comte de Pourtalès-Gorgier, Paris, March 27, 1865, No. 158 (50,000 francs, Marquess of Hertford).

In the Wallace Collection, London, 1901 catalogue, No. 84.

292. PORTRAIT OF A MAN. B. 149; M. 93.—Said to be a portrait of the artist, but the date makes this impossible. The background is light-blue below and yellowish-grey above. [Pendant to 386.]

Inscribed, "aetat suae 66 (and under this) anno 1628"; circular panel, 8½ inches in diameter.

Mentioned by Waagen, Suppl. 354.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 209.

In the collection of the Earl of Radnor, Longford Castle, 1898 catalogue, No. 21.

293. Portrait of a Marksman. B. 151 (?); M. 139.—He wears a light-blue sash and a black hat. His right hand grasps a stick; his left rests on the back of a chair. On the right is a coat-of-arms: quarterly, (1) gules, a lion winged (?) or; (2) argent, a St. Andrew's cross gules amid four birds sable; (3) argent, three wild boars' heads; (4) argent (?), fleurs de lis or. The crest is a winged lion. It is doubtful whether the picture is by Frans Hals or by De Bray. The colouring and lighting are restless and laboured in arrangement. Yet Hals' authorship is more probable.

[Possibly identical with Bode, 151, which is described as a half-length, dating about 1660.]

Mentioned by Waagen (iii. 262) as a portrait of a Dutch general.

In the collection of the Earl of Lonsdale, Lowther Castle.

294. PORTRAIT OF AN OLD MAN STANDING. M. 162.—Half-length. He faces right, and looks at the spectator. His left hand, holding his gloves, rests with the back upwards on his hip. The right arm hangs down; the right hand holds a corner of his cloak. He has long black hair, a moustache, and imperial. He is in black, with a plain close-fitting white collar and a broad-brimmed hat. Dark background. Painted about 1645.

Canvas, 43 inches by 32 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1894, No. 81, and 1910, No. 89.

Bequeathed by Lord Frederick Campbell to an ancestor of Earl Amherst.

In the collection of Earl Amherst, Montreal, Sevenoaks, Kent.

295. PORTRAIT OF A YOUNG MAN. M. 134.—Half-length. He is seen in full face, and looks at the spectator. His left hand, with one glove, rests on his hip. His right hand, holding the other glove, is stretched forward. He has a moustache and whiskers. He wears a black coat slashed with blue, a cloak over his right shoulder, a wide falling collar, and a broad-brimmed black hat. Dark background.

Inscribed, "aetatis suae 26, 1631" (the Academy catalogue gives the figures as 29 and 1630); canvas, 39½ inches by 29½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1894, No. 86, and 1910, No. 78.

Acquired by Lord Frederick Campbell from Lord Cremorne.

Bequeathed by Lord F. Campbell to an ancestor of Earl Amherst.
In the collection of Earl Amherst, Montreal, Sevenoaks, Kent.

296. PORTRAIT OF A MAN. M. 185.—Half-length. He faces three-quarters right, and looks to the right, past the spectator. His right hand is at his breast; his left hand holds his gloves. He has a moustache and a small pointed beard. He wears a broad-brimmed hat, a very close-fitting white ruff and small white cuffs, a black coat, and a black cloak, which goes from his left shoulder to his right hip. Dark background.

Canvas, oval, 32 inches by 25 inches.

Engraved by Mordaunt.

Exhibited in the Royal Academy Winter Exhibition, London, 1887,

No. 97.

Sale.—D. P. Sellar of London, Paris, June 6, 1889, No. 37.

In the collection of James Ross, Montreal, Canada.

297. PORTRAIT OF A MAN STANDING. M. 184.—Three-quarter-length. He is seen almost in full face, though his figure is slightly inclined to the right. He looks at the spectator. His right hand rests on his hip; his left hand holds his broad-brimmed black hat in front of his body. He has long hair but no beard. He wears a black costume, which opens just above the hat-brim, showing his white shirt. The sleeves are slashed with white. The cuffs are of fine pleated linen. He has a narrow and close-fitting white collar. Painted about 1650, according to the New York catalogue.

Signed on the right with the monogram; canvas, 42½ inches by 33½ inches.

In the collection of the Earl of Buckinghamshire.

Presented by Henry G. Marquand, 1890, to the Museum.

In the Metropolitan Museum, New York, 1905 catalogue, No. 264.

298. PORTRAIT OF A MAN. M. 184a.—Half-length. He is seen in full face, but slightly inclined to the right. His right hand is folded over the left, which holds a twig. He has a moustache and grey beard. He wears a black hat and cloak and a narrow white pleated collar of soft material.

Signed on the right with the monogram, and inscribed, "AETA SVAE 66 AN° 1633"; canvas, 30½ inches by 24½ inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 27.

In the Sinclair collection.

In the possession of the London dealers Tooth and Sons.

In the collection of Mrs. Morris K. Jesup, New York.

299. PORTRAIT OF A MAN. M. 107.—Three-quarter-length. He stands, inclined slightly to the right. His right hand is on his hip; his left hand, folded in his cloak, holds his yellow gloves. He has grey hair and a slight moustache. He wears a black hat and cloak with a square white collar. A genuine and well-preserved but unattractive picture. [Pendant to 372.]

Signed on the right with the monogram, and inscribed, "AETATIS SVAE 55, 1648"; canvas, $49\frac{1}{2}$ inches by 40 inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 39.

Sale.—Miles, London, May 13, 1899, No. 90 (£3150, P. and D. Colnaghi).

In the possession of the New York dealer Knoedler.

In the collection of C. M. Schwab, New York.

300. PORTRAIT OF A MAN. B. 69; M. 145.—He faces right. His right hand hangs down. He has long hair. He is dressed in greyish-purple, and wears a hat. Painted about 1650-5, according to Bredius.

In the collection of Madame André Jacquemart, Paris.

301. PORTRAIT OF A YOUNG MAN. M. 147.—Half-length. He is seen almost in full face, though inclined to the right, and looks at the spectator. He holds his left hand, with the palm inwards, at his breast; the right hand is not shown. He has long dishevelled hair, and a slight moustache and imperial. He wears a brown coat and a close-fitting white collar. The face is very carefully painted; the costume is broadly treated. Painted about 1640.

Signed on the right with the monogram; canvas, 26 inches by $19\frac{1}{2}$ inches.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 42; it was bought as a whole by the London dealers Duveen Brothers, August 1907.

In the possession of the dealers Duveen, Paris.

302. PORTRAIT OF A MAN. M. 137.—Half-length. He faces three-quarters right, and looks at the spectator. His right hand rests on a silver-handled stick. He has a moustache and whiskers trimmed close. He wears a broad-brimmed hat, a black coat and cloak, a close-fitting white collar, and white wristbands.

Signed with the monogram on the right beneath the hand, and dated, 1643; panel, 12 inches by 11 inches.

In the Munkacsy collection, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 56.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 43; it was bought as a whole by the London dealers Duveen Brothers, August 1907.

In the possession of the dealers Duveen, Paris.

303. PORTRAIT OF A BURGOMASTER. M. 146.—Half-length. He faces three-quarters right, and looks down to the left, past the spectator. His right hand grasps an ornament on the back of a chair; his left hand holds a pair of gloves. He has grey hair, a grey moustache, and pointed beard. He wears a black velvet coat, a big cloak falling from the left shoulder to the right hip, and a large white frilled collar. Painted about 1627.

Canvas, $45\frac{1}{2}$ inches by 36 inches.

Mentioned in *Les Arts*, April 1909.

Exhibited at the National Loan Exhibition, London, 1909, No. 37, by Messrs. Duveen.

In the collection of Lord Arundell of Wardour.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 13.

In the collection of the late Maurice Kann, Paris.

Bought by the London dealers Duveen, August 1909, with 304, 417, and other pictures and objects of art (for £500,000).

304. **PORTRAIT OF A MAN.** B. 38; M. 95.—Half-length; in a painted oval. He faces three-quarters right, and looks at the spectator. His right hand is on his breast; his left hand is half-gloved. He has curly grey hair and a slight moustache. He wears a broad-brimmed black hat, a black velvet coat, a cloak hanging from both shoulders, and a broad white collar. In the right-hand top corner is a coat-of-arms: or, three oxen's heads, sable. The same coat-of-arms occurs in the portraits of Balthasar, Isabella, and Joseph Coymans (168, 181, 169). [Pendant to 379. Also regarded, inaccurately, as a pendant to 417, which is smaller in size.] *see Vol 4, p. viii for correct This it is Confusion 2 pictu*

Signed on the right with the monogram, and inscribed, "ÆTAT—304+30 SVÆ 52 (and under this) AN 1644"; canvas, 33½ inches by 27½ inches.

Mentioned in the *Burlington Magazine*, November 1909, vol. xvi. p. 109, where the sitter is identified as Joseph Coymans (*see* 169).

Exhibited at Vienna, 1873, No. 158; and at the National Loan Exhibition, London, 1909, No. 36, by Messrs. Duveen.

Sale.—Amsterdam, June 21, 1797, No. 90 (20 florins, with pendant, Aiman).

Bought by James Carnegie in 1850 from the London dealer Forest, according to an inscription on the back.

Sale.—Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 21.

In the collection of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 49.

In the collection of the late Maurice Kann, Paris.

Bought by the London dealers Duveen, August 1909, with 303, 417, and other pictures and objects of art (for £500,000).

305. **Portrait of a Nobleman.**—Half-length. He looks about thirty-five years of age. His figure is turned slightly to the left; his head is seen in full face. He has brown hair, and a lighter brown moustache. He wears a black coat, with a white front and white silk pleated sleeves, with a lace collar. Grey background. *see Vol 4, p. viii*

Oval copper, 5 inches by 3½ inches.

In the Schiff collection, Paris.

In the collection of A. Beit, London.

In the private collection of F. Kleinberger, Paris.

306. **THE ITINERANT PAINTER.** M. 40.—Half-length; life size. A young man, with his figure turned three-quarters right, and his head seen almost in full face, looks to the left, past the spectator. His

long dark hair falls on his shoulders. On the right side of his head is his soft painter's hat. His black coat is open in front, showing his shirt and his bare throat. His right arm is bent, and the right hand, with outstretched fingers, is extended before him. He holds a pink in his left hand. In the right background on an easel is the portrait of a man with a white ruff; the head is inclined to the right, and the eyes look down to the right on an open book; over the left ear is a little cap with plumes falling down to the left. Grey background.

Signed on the left at top on the easel-picture, "F.H. 1648"; canvas, 32½ inches by 26½ inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1881*, p. 87.

Engraved by E. Champollion.

In the Lemprière collection, Jersey, since 1805.

Sales.—Boymans, Utrecht, August 31, 1811, No. D 26.

Roxard de la Salle, Paris, March 28, 1881.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 18.

In the collection of Baron de Schlichting, Paris.

307. PORTRAIT OF A YOUNG MAN SEATED. B. 128; M. 180.—Half-length. He faces three-quarters right, and looks at the spectator. His right elbow rests on the arm of his chair. His right hand grasps a corner of his coat; the left hand is not shown. He has long hair, and a slight moustache. He wears a tall black hat, a black silk costume, and a white collar edged with lace. Grey background. All the four Hermitage pictures are of the master's most mature period, dating about 1645 or a little earlier. Judging from the costume, 309 alone might be somewhat later.

Signed with the double monogram; canvas, 27 inches by 22 inches.

Engraved by J. B. Michel, 1777.

In the Walpole collection, Houghton Hall; purchased as a whole by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 770.

308. PORTRAIT OF A YOUNG MAN STANDING. B. 129; M. 181.—Half-length. He faces three-quarters right. His gloved right hand is on his breast; his left hand holds the other glove. He has a slight moustache and imperial, and long fair hair falling on his shoulders. He wears a broad-brimmed black hat, a black silk costume, and a collar edged with lace. Grey background. Probably painted about 1640. [*See 307.*]

Signed with the monogram; canvas, 33½ inches by 26½ inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 771.

309. PORTRAIT OF A MAN OF ABOUT FIFTY. B. 130; M. 182.—Half-length. He faces three-quarters right, and looks at the spectator. He has long chestnut-brown curls, and a slight moustache. His right hand is pressed to his side. He wears a black silk coat with a close-fitting white collar and a cloak wound round his body. The right

sleeve is slashed underneath, showing the white shirt. Brownish-grey background. Possibly painted in or after 1645. [*See* 307.]

Signed on the right with the monogram; canvas, $33\frac{1}{2}$ inches by $26\frac{1}{2}$ inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 772.

310. PORTRAIT OF AN OFFICER. B. 131; M. 138.—Half-length. He faces three-quarters right, and looks at the spectator. He presses his right hand to his side. He has long brown hair, a short moustache, and imperial. He wears a broad-brimmed black felt hat, a buff coat with a cuirass, a broad silk sash over it, a lace collar and ruffles. Behind him is a wooden wall with a window, through which are seen tree-tops and the sea. [*See* 307.]

Canvas, $33\frac{1}{2}$ inches by $26\frac{1}{2}$ inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 773.

311. PORTRAIT OF A YOUNG MAN. B. 122.—Half-length. He faces three-quarters left, and looks at the spectator. His right hand, holding a glove, is half-hidden in his cloak. He has long dark hair, a slight moustache, and an imperial. He is in black, with a close-fitting square white collar and wristbands.

Signed on the left with the monogram; canvas, 25 inches by 21 inches.

Described and illustrated by Dr. W. Martin in the *Burlington Magazine*, xiv. (October 1908), p. 60; he would date it about 1640-5.

Exhibited at Vienna, 1873, No. 38.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 32.

In the collection of Remi van Haanen, Vienna.

Successively in the possession of the London dealers T. Lawrie, March 1898; the Paris dealer Bourgeois; and the New York dealer L. Nardus.

In the collection of P. A. B. Widener, Philadelphia.

312. PORTRAIT OF A MAN. M. 126.—Half-length. He faces three-quarters right, and is apparently seated. He looks at the spectator. His right hand is at his breast; the other is not shown. He has a moustache and imperial. He wears a broad-brimmed hat, a black velvet coat, a close-fitting white collar trimmed with lace, and lace wristbands.

Signed on the left with the monogram, and dated 1630—in figures that look doubtful; canvas, 30 inches by $24\frac{1}{2}$ inches.

In the possession of the London dealer Martin Colnaghi.

In the collection of the Marquis d'Aoust, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 18.

In the collection of Mrs. Byers, Pittsburg.

313. PORTRAIT OF A MAN STANDING. B. 30; M. 143.

—Almost a three-quarter-length. He faces three-quarters right, and looks at the spectator. His right hand is pressed to his side; his left hand, with a ring on the ring-finger, is at his breast. He has brown hair, a brown moustache, and large pointed beard. He wears a black silk costume and a cloak of the same material hanging from the left shoulder and wound round the waist. Yellowish-grey background. Painted about 1640. [Pendant to 410.]

Canvas, $46\frac{1}{2}$ inches by $35\frac{1}{2}$ inches.

Sales.—Rotterdam, October 18, 1843, No. 24 (190 florins, with pendant, Lamme).

A. de Beurs Stiermans and others of Hamburg, Rotterdam, April 23, 1845, No. 48 (100 florins, with pendant, Lamme).

B. A. C. de Lange van Wijngaarden, Rotterdam, April 22, 1846, No. 92.

Mestern, Hamburg, 1865 (bought for the Boymans Museum).

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 106.

314. Head of a Young Man.—He faces right, but looks at the spectator. His lips are parted. He has long hair. He is in brown, with a dark-brown cap.

Panel, 15 inches by 13 inches.

In the collection of W. A. Coats, Skelmorlie Castle, Scotland, No. 17.

315. PORTRAIT OF A MAN. B. 119; M. 103.—Half-length; life size. His right hand is at his breast. He has a short moustache and pointed beard. He is in black, with a close-fitting collar trimmed with lace. Broad and loose in style. [Pendant to 392.]

Canvas, 31 inches by 26 inches.

Presented by Frau Regierungsrat Woldermann.

In the Stettin Town Museum, 1899 catalogue, No. 14.

316. PORTRAIT OF A HUMPBACKED MAN. M. 97.—He is seen to the hips; in a painted oval. He faces three-quarters right, but looks at the spectator. His right hand is at his breast; his left hand holds a yellow leather purse. He has fair hair, and a slight chestnut-brown moustache and pointed beard. He wears a broad-brimmed black hat, a black coat, a close-fitting white ruff, and lace ruffles. It is extraordinarily true to life. The man looks like a consumptive. [Pendant to 393.]

Inscribed, "ÆTAT SVÆ 28 (and under this) ANº 1638"; canvas, 39 inches by 26 inches.

Mentioned by Olaf Granberg, *Les Collections Privées de la Suède*, 1886, i. 8, No. 9.

In the collection of Queen Josephine.

In the Royal Palace, Stockholm.

317. HEAD OF A MAN.—He is in profile to the left, and has long hair. He wears a dark-red cap and a white collar.

Circular panel, 10 inches in diameter; the grain of the wood runs diagonally.

In the collection of L. Nardus, Suresnes.

318. PORTRAIT OF A MAN.—He is in profile to the right, and looks round at the spectator. He holds his left hand, with his gloves, at his breast. He wears a peruke, and is dressed in black.

Panel, 12½ inches by 10 inches.

In the collection of L. Nardus, Suresnes.

319. Portrait of a Man. M. 183.

In the collection of Count Branicki, Warsaw—as noted by A. Bredius.

320. Portrait of a Man. M. 117.—Three-quarter-length. He has a fine head, and faces right. He has grey whiskers and a moustache. He wears a hat and a flat collar. His left hand is gloved. Blackish in tone. It is of the last period, and is exceptionally well preserved. [Pendant to 396.]

In the collection of Count Zamoyski, Warsaw—as noted by A. Bredius.

321. PORTRAIT OF A YOUNG MAN. B. 121 ; M. 177.—Half-length ; in a painted oval. He is turned three-quarters right, but looks at the spectator. His lips are parted. He has a slight moustache, and long fair hair. His left hand, with a ring on the little finger, holds his gloves. His right hand is thrust into the breast of his coat. He wears a broad-brimmed black felt hat, a black coat, a black cloak hanging from his left shoulder, and a white collar edged with lace. Painted about 1650, according to Bode.

Canvas, 32 inches by 23½ inches.

Formerly in the Imperial Riding School.

In the Imperial Picture Gallery, Vienna, 1906 catalogue, No. 1297.

322. PORTRAIT OF A MAN. B. 126 ; M. 115.—Half-length. He faces three-quarters right, but looks at the spectator. His left hand holds a glove ; the other hand is not shown. He has a slight moustache. He wears a tall hat and a dark costume with a narrow and close-fitting white collar. [Pendant to 397.]

Canvas, 43 inches by 31½ inches.

Exhibited at Vienna, 1873, No. 103.

Sales.—J. H. C. Cremer, Brussels, November 26, 1868.

Gsell, Vienna, March 14, 1872, No. 37.

In the collection of G. R. von Epstein, Vienna, 1873.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 52.

In the collection of Baron Albert von Rothschild, Vienna.

323. Portrait of a Man.—Half-length ; life size. He has long dark hair, and holds his right hand at his breast. He is dressed in brown ; his white shirt shows at the throat and wrists. The picture hangs too high to be accurately judged.

Signed with the monogram ; canvas, 30 inches by 24½ inches.

Exhibited at Vienna, 1873, No. 41.

In the Strauss collection, Vienna.

324. PORTRAIT OF A YOUNG MAN. M. 178.—Half-

length; life size. He is turned three-quarters right; his head is seen almost in full face. He looks at the spectator. He has long hair, and a very slight moustache. He wears a coat with a close-fitting white collar having a scalloped edge and a cloak hanging from the left shoulder and round the left arm.

Canvas, $22\frac{1}{2}$ inches by 18 inches.

Exhibited at Vienna, 1873, No. 138; the catalogue states that it had formerly borne the false signature, "Diego Velasquez, 1642."

In the collection of Count Kaunitz (who died 1794), Vienna.

In the Grünauer collection.

In the collection of Baroness Auguste Stummer von Tavnok, Vienna, 1895 catalogue, No. 73.

325. PORTRAIT OF A MAN. B. 155; M. 133.—Life size; in an oval. Both hands are shown. It is said to be a portrait of the painter, but this is uncertain. A very fine, life-like, and spirited work. [See 147, 148, 278.]

Dated 1635.

Mentioned by Waagen, Suppl. 335.

In the collection of the Duke of Bedford, Woburn Abbey, No. 141.

326. PORTRAIT OF A MAN. M. 113.—Half-length. He faces three-quarters left, and looks at the spectator. His left hand is at his breast; the other hand is not shown. He has a moustache and a small pointed beard. He is in black, with a white collar and cuffs edged with lace. [Pendant to 399.]

Octagonal panel, 26 inches by 22 inches; the grain of the wood runs diagonally.

Exhibited at Worms, 1902, No. 556; at Düsseldorf, 1904, No. 314; and at Berlin, 1906, No. 51.

Sale.—Van Laanen, The Hague, November 16, 1767, No. 27 (40 florins).

In the collection at Sanderstead Court.

Sale.—H. Doetsch, London, June 22, 1895, No. 372.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 12.

In the collection of Freiherr von Heyl zu Herrnsheim, Worms.

326a. Portrait of a Man.

Mentioned in the inventory of Diederick Heynck, Amsterdam, March 16, 1679 (valued at 12 florins)—noted by A. Bredius.

326b. Portrait of a Man.—A small picture.

Mentioned in the inventory of the estate left by the painter J. van de Cappelle, Amsterdam, dated, January 4, 1680; see *Oud Holland*, x. (1892), p. 36, No. 160.

326c. Portrait of a Man.—Life size. [Probably a pendant to 399b.]

Sale.—Jan Six, Amsterdam, April 6, 1702, No. 89 (32 florins, with pendant).

326d and e. Portrait of a Man; and, Head of a Man.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, Nos. 139, 154.

326f. Head of a Man.

In the Merian collection, Frankfort-on-Main (Hoet, ii. 354), No. 31 (45 florins); offered for sale by Jakob Heldewir in 1711.

326g. A Man standing.—A small picture.

Sale.—Amsterdam, May 6, 1716 (Hoet, i. 198), No. 98 (4 florins 10).

326h. Portrait of a Man.—[Pendant to 399e.]

Sale.—Amsterdam, November 23, 1729 (Hoet, i. 346), No. 57 (8 florins 12, with pendant).

326i. An Old Citizen.

Sale.—Cornelis Wittert van Valkenburg, Rotterdam, April 11, 1731, No. 71 (22 florins).

326j and k. Two Portraits of Men.

Sale.—Amsterdam, February 21, 1736, Nos. 8, 9.

326l. Portrait of an Officer.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 605), No. 102 (11 florins).

326m. Portrait of a Man.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 605), No. 104 (0 florins 10).

326n. Portrait of a Man.—Three-quarter-length. [Pendant to 399h.]

53½ inches by 38 inches.

Sales.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 114), No. 240 (14 florins 10, with pendant).

327. Portrait of a Bishop of Trier.

34 inches by 21 inches.

Sale.—Gerard Vervoort, Brussels, September 19, 1746 (Terw. 45), No. 50 (18 florins 10).

327a and b. Two Portraits of Men.

Sale.—David Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 247), Nos. 134, 135 (26 florins and 8 florins respectively).

327c. Portrait of a Man holding a Book.

26½ inches by 21 inches.

In the collection of H. Verschuuring, 1752 (Hoet, ii. 480).

327d. Portrait of a Man.—Vigorously painted. [Pendant to 399l.]

Sale.—Philip van Dijk, The Hague, June 13, 1753 (Terw. 78), No. 154 (30 florins).

327e. Portrait of a Man with a big Grey Hat.

25½ inches by 30½ inches.

Sale.—Catharina Adriana de la Court, widow of Jan Meerman, Leyden, October 25, 1754, No. 27 (19 florins, Haasebroek).

327*f*. **Portrait of a Man.**—Incomparably good.
Silver, 6 inches by $4\frac{1}{2}$ inches.

Sale.—Rotterdam, June 28, 1756 (Terw. 150), No. 45 (24 florins).

327*g*. **Portrait of a Man.**
37 inches by $30\frac{1}{2}$ inches.

Sale.—Van Kretschmar, Amsterdam, March 29, 1757 (Terw. 171), No. 15 (30 florins).

327*h* and *i*. **Two Portraits of Men.**

Sale.—Amsterdam, February 27, 1760, No. 16.

327*j*. **Portrait of a Youth.**—Sold with 400.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762, No. 99 (1 florin 8, with No. 98 = 400, Loui).

327*k*. **Portrait of a Man holding a Book.**—Very loosely painted.
26 inches by 20 inches.

Sale.—Gerard van Oostrum, The Hague, September 23, 1765 (Terw. 489), No. 24 (25 florins).

327*l*. **A Small Portrait of a Man holding a Glass.**—[*See* 334*j*.]

Mentioned in *Oud Holland*, vi. (1888), p. 44.

In the possession of the painter Aart Schouman, The Hague, 1765.

327*m*. **Portrait of a Man seated.**—Three-quarter-length.
Panel, $13\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Sale.—N. van Bremen, Amsterdam, December 15, 1766, No. 87 (16 florins, Fouquet).

328. **Portrait of a very Well-Dressed Man.**—Especially bold and fine.

Canvas, $47\frac{1}{2}$ inches by 38 inches.

Sale.—G. van Kinschot, Delft, July 21, 1767 (Terw. 608), No. 27 (50 florins).

328*a*. **Portrait of a Man.**—A masterly painting.

Sale.—Thomas Schwencke, The Hague, October 6, 1767 (Terw. 650), No. 100 (10 florins 15).

328*b*. **Portrait of a Man.**—Half-length.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 128.

329. **Head of a Youth.**—He is seen almost full face, but looks away. Broad in style. Sold with 400*d*.

Circular panel, 12 inches in diameter.

Sale.—Herman Aarentz, Deventer, Amsterdam, April 11, 1770, No. 17 (20 florins, with No. 18 = 400*d*).

329*a*. **Head of a Man.**—Boldly painted.
Panel, $19\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sale.—Amsterdam, June 13, 1770, No. 206 (1 florin).

329b. Portrait of a Man.—Half-length. Boldly painted. [Pendant to 400e.]

Canvas, 13 inches by 12 inches.

Sale.—F. I. de Dufresne, Amsterdam, August 22, 1770, No. 318.

329c. Portrait of a Man.—He faces the spectator. He wears a hat and a ruff.

Canvas, 25½ inches by 20½ inches.

Sale.—F. I. de Dufresne, Amsterdam, August 22, 1770, No. 319.

330. Portrait of an Ecclesiastic.—Artistic.

Panel, 6½ inches by 5 inches.

Sale.—A. B., Leyden, October 30, 1770, No. 96 (3 florins 3).

330a. Portrait of a Man.—Finished and boldly painted.

Sale.—L——a S., The Hague, April 13, 1771, No. 2.

330b. Portrait of a Man leaning on a Stick.

11½ inches by 9½ inches.

Sale.—Johan Balthasar Krauht and others, The Hague, October 7, 1771, No. 119 (2 florins 50, Van Herp).

330c. Portrait of a Man.

Sale.—Jan Matthias Cok, Amsterdam, December 16, 1771, No. 92 (2 florins 75).

330d. Portrait of a Man.—[Pendant to 401.]

Canvas, 25 inches by 18½ inches.

Sale.—L. de Moni, Leyden, April 13, 1772, No. 24 (15 florins 10, with pendant, Yver).

331. Portrait of an Officer.—Half-length. He rests one hand on his side. He has curly black hair. He wears a hat, a buff coat, a sash round his waist, a lace collar, and wristbands.

31½ inches by 25½ inches.

Sales.—Wierman, Amsterdam, August 18, 1762, No. 114—or No. 110, according to Terw.—(81 florins).

J. van der Marck, Amsterdam, August 25, 1773, No. 112 (80 florins, Le Febre).

332. Portrait of a Man holding a Watch.—A fine painting. [Pendant to 402.]

Canvas, 30½ inches by 25 inches.

This was probably the original of the following drawing made after Hals by J. G. Waldorp in 1780:—

Portrait of a seated Man.—Half-length. He is turned three-quarters right, and looks at the spectator. He holds an open watch in his right hand. His left arm is enveloped in his cloak. He has a moustache and a beard. He wears a broad-brimmed black hat, coat and cloak, and a close-fitting white collar with a scalloped edge.

Dated 1643; in black chalk on parchment, 12 inches by 10 inches.

Sales.—Carl Schoeffer, Amsterdam, May 30, 1893, No. 457.

Alfred Boreel and others, Amsterdam, June 15, 1908, No. 653
(bought for the Amsterdam Print Room).

In the Amsterdam Print Room.

The picture was in the sale :—The widow Merkman, born I. van Leeuwen, Haarlem, September 21, 1773, No. 5.

332a. Head of a Man with a Cap.

Sale.—J. van der Marck, Amsterdam, November 29, 1773, No. 2252.

332b. Portrait of a Man with a Hat and a White Ruff.

Panel.

In the Palace, Potsdam, 1773 ; No. 23 in the room next to the great marble hall ; No. 148 in the inventory.

333. A Half-Nude Man recumbent.—He holds a mussel in his right hand.

25½ inches by 22 inches.

Sale.—Hendrik Houtcamp, Alkmaar, March 19, 1776, No. 63.

333a. Portrait of a Man.—Very loosely painted.

Panel, 25½ inches by 21 inches.

Sale.—The Hague, May 14, 1776, No. 36 (2 florins 60, Carré).

333b. Head of a Man in profile.—He has a flat collar. [Pendant to 403b.]

Panel, 14 inches by 11 inches.

Sale.—Van der Land, Amsterdam, May 22, 1776, No. 30 (28 florins 10, Van der Schley).

333c. Portrait of a Man seated.—He leans with his arm on a book.

Canvas, 18 inches by 14 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 75.

334. An Oratorian.—Finely painted and good in colour.

Panel, 12½ inches by 9 inches.

Sale.—The Jesuit House, Antwerp, May 20, 1777, No. 73.

334a. A Man with a Broad-Brimmed Black Hat.

Engraved by Bock in the Glume Gallery, 1777.

334b. Head of a Youth.—Boldly painted.

Canvas, 10½ inches by 8½ inches.

Sale.—J. Christiaan, Amsterdam, November 17, 1779, No. 49 (1 florin, J. Yver).

334c. An Old Man seated.—He leans his right arm on the arm of his chair. Very finely painted.

Sale.—Johan Engelman, Haarlem, July 16, 1782, No. 13.

334d. Head of a Man.—Cleverly handled.

Sale.—Isack de Monie, Leyden, April 17, 1784, No. 154 (1 florin 10, Beekman).

334e and f. A Man seated; and, A Man standing.—In oils.

Sale.—Collection of drawings of M. W. van Valkenburg, Haarlem, May 17, 1784, No. 117 (1 florin 30).

334g. Portrait of a Man.—Half-length, showing the hands. Artistic and loose in handling. [Pendant to 403e.]

Canvas, 30 inches by 31 inches.

Sale.—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 16 (20 florins, with pendant, Fouquet).

334h. Portrait of a Merry Old Man.—Half-length. He wears a hat.

Canvas, 11 inches by 9 inches.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 97 (1 florin 10, Van der Schley).

334i. Head of a Man.—With moustache and whiskers.

Sale.—H. Bredeman, Amsterdam, July 1, 1788, No. 197 (3 florins 5, with No. 196).

334j. Portrait of a Man with a Hat.—[See 327l.]

Panel, 7½ inches by 5½ inches.

Sale.—Aart Schouman the painter, The Hague, October 17, 1792, No. 109.

335. Portrait of a Dignified Man.—He is in black, with a white linen collar. He holds his hat in one hand. A masterly painting in the artist's best style. [Pendant to 409.]

Panel, 43 inches by 34 inches.

Sale.—Amsterdam, August 23, 1808, No. 73 (191 florins, with pendant, Van Speren).

336. Portrait of a Dignified Man.—He has a white linen collar, and holds his gloves in one hand. Boldly painted.

Canvas, 33 inches by 26 inches.

Sale.—Amsterdam, November 28, 1808 (6 florins 25, Dupré).

337. Portrait of a Youth.—His long curls fall on his shoulders. He has a grey cloak.

Panel, 19 inches by 16 inches.

Sale.—J. B. Guyot, Paris, March 8, 1809, No. 83.

338. Portrait of a Stadtholder.—His head is seen in a three-quarter view. He is in black, and holds a stick. At his feet are two dogs. Behind him hangs a fine blue curtain.

Canvas, 78 inches by 46 inches.

Sale.—J. B. Guyot, Paris, March 8, 1809, No. 102.

339 and 340. **Two Heads of Men.**—In old Dutch dress with lace collars, in a comfortable pose. Masterly paintings.

Panel, 10 inches by 8 inches (each).

Sale.—J. B. Fratacolla, Amsterdam, April 26, 1813, No. 26 (36 florins, Roos).

340a. **Portrait of a Man wearing a Hat.**—Bold and loose in style. 28½ inches by 22½ inches.

Sale.—Van Dijn, Amsterdam, January 10, 1814, No. 59 (5 florins 25).

341. **Portrait of a Prince.**—He wears an order. Bold and loose in style.

Sale.—Van Dijn, Amsterdam, January 10, 1814, No. 60 (9 florins 75).

341a. **Portrait of an Old Man.**—Half-length. He has grey hair, and a grey beard. He is in black, with a ruff. Bold and vigorous brushwork. Natural flesh-colour.

Panel, 28 inches by 21 inches.

Sale.—J. F. de Vinck de Wesel, Antwerp, August 16, 1814, No. 239 (7 francs 50).

341b. **Portrait of a Man.**—Half-length. Both hands are shown. He wears a velvet coat and a broad lace collar. His head is bare.

Canvas, 29 inches by 24½ inches.

Sales.—Huybert Keklaar, Amsterdam, June 19, 1776, No. 73 (3 florins, Helt).

W. Reijers, Amsterdam, September 21, 1814, No. 48 (20 florins, Lammers).

341c. **Portrait of a Man.**

Panel, 6 inches by 4 inches.

Sale.—P. van den Santheuvel and J. van Strij, Dordrecht, April 24, 1816, No. 23.

341d. **Portrait of a Man.**—Half-length. He leans with his elbows on a table. Loose and bold in style.

Panel, 12½ inches by 10 inches.

Sale.—Baroness van Leyden, Warmond, July 31, 1816, No. 14 (11 florins, Josi).

341e. **Portrait of a Well-Dressed Man laughing.**—A finished portrait.

Canvas, 31 inches by 26 inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 46 (180 florins, De Lelie).

342. **An Ensign.**—Broadly painted.

34½ inches by 24½ inches.

Sale.—Amsterdam, November 16, 1819, No. 33 (9 florins 10, Vinkeles).

342a. **Portrait of a Man.**

Canvas on panel, 49½ inches by 36½ inches.

Sale.—Amsterdam, April 30, 1821, No. 329 (8 florins 50, Van den Berg).

342b. Portrait of a General.

Panel, 11 inches by 5½ inches.

Sale.—Amsterdam, October 30, 1823, No. 98.

342c. Portrait of a Dignified Man.—Loosely handled,

Panel, 14 inches by 12 inches.

Sale.—J. Roelofs of Nymwegen, Amsterdam, March 8, 1824, No. 60 (5 florins).

343. Portrait of a Little Boy.—He faces the spectator, and is richly and fashionably dressed. A fine picture, bold and loose in style.

Panel, 20 inches by 15½ inches.

Sale.—Baron de Castell, Hamburg, July 21, 1824, No. 161.

343a. Head of a Man wearing a Round Hat.

Sale.—G. van den Burgh van Kronenburg, Loenen, September 6, 1824, No. 168 (2 florins 5, Van Eyk).

343b. Portrait of a Dignified Man.

Panel, 11 inches by 8 inches.

Sale.—O. W. J. Berg van Dussen Muilkerk, Amsterdam, July 7, 1825, No. 43 (39 florins).

343c. Portrait of a Man.—Showing the hands. Broad and masterly.

Panel.

Sale.—Amsterdam, August 15, 1825, No. 38 (2 florins).

343d. Portrait of an Old Man.—He has a full beard. He wears a round hat and a collar.

Panel, 25½ inches by 20½ inches.

Sale.—C. Buys, Amsterdam, April 4, 1827, No. 29 (1 florin 50).

343e. A Youth. Skilfully painted.

Panel, 21½ inches by 18 inches.

Sale.—H. Reydon and others, Amsterdam, April 5, 1827, No. 49 (7 florins 80, Engelberts).

343f. Portrait of a Dignified Man.—With an embroidered collar.

Canvas, 28½ inches by 24 inches.

Sale.—H. Reydon and others, Amsterdam, April 5, 1827, No. 50 (4 florins 10, Fransi).

343g. Portrait of a Man.—Vigorous and full of expression.

Panel, 10½ inches by 8 inches.

Sale.—O. Reijers, Arnhem, August 6, 1827, No. 43 (85 florins).

343h. Portrait of a Man.—Vigorous and full of expression.

Panel, 10½ inches by 8 inches.

Sale.—O. Reijers, Arnhem, August 6, 1827, No. 44.

343i. Portrait of a Dignified Man.—Masterly and broad. [Pendant to 409g.]

Canvas.

Sale.—Amsterdam, March 24, 1828, No. 38 (30 florins, with pendant, Esser).

343*j*. **Portrait of a Man**.—[Pendant to 409*h*.]

Sale.—Rotterdam, April 26, 1830, No. 167 (17 florins 25, with pendant).

343*k*. **Portrait of a Dignified Man**.—In old Dutch costume.
Ablly painted.

Canvas.

Sale.—Amsterdam, May 10, 1830, No. 41 (27 florins, Campen).

343*l*. **Portrait of a Dignified Man**.—In old Dutch costume.
Masterly in style.

Canvas.

Sale.—Amsterdam, August 2, 1830, No. 34 (30 florins, Gruyter).

344. **Portrait of a Man**.

Oval copper, 5 inches by 1 inch (?).

Sale.—Amsterdam, January 3, 1831, No. 40 (2 florins 25, Pakker).

344*a*. **Portrait of a Man**.—[Pendant to 409*i*.]

Copper, 13½ inches by 11½ inches.

Sale.—Amsterdam, May 14, 1832, No. 31 (13 florins 50, with pendant, De Beus).

344*b*. **A Soldier**.—Broadly painted.

Copper, 6 inches by 4½ inches.

Sale.—D. Teixeira, junior, The Hague, July 23, 1832, No. 23.

344*c*. **Portrait of a Dignified Man**.—Masterly and fine.

Panel, 34 inches by 26½ inches.

Sale.—J. F. Sigault and J. J. van Limbeek, Amsterdam, May 12, 1834, No. 91.

345. **Portrait of a Dignified Man**.—His right hand rests on his side; his left hand is at his breast. Broad and masterly.

Canvas, 48 inches by 36 inches.

Sale.—(Supplementary) P. van Romondt, Amsterdam, May 11, 1835, No. 305 (50 florins, Roos).

345*a*. **Portrait of a Man**.—Very bold and good in execution.

Canvas.

Sale.—Amsterdam, August 3, 1835, No. 33.

345*b*. **Portrait of a Dignified Man**.

Canvas, 30 inches by 25 inches.

Sale.—Pfeiffer and Duprée, Amsterdam, April 11, 1836, No. 60 (1 florin, Abrams).

345*c*. **Portrait of a Young Man**.

Oval copper, 4 inches by 3 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 238.

345d. Portrait of a Dignified Man.—Vigorous and broad in style.
[Pendant to 409j.]

Canvas, 42½ inches by 31½ inches.

Sales.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825,
No. 38 (52 florins, with pendant, Hodges).

C. H. Hodges and others, Amsterdam, February 27, 1838, No. 39.

345e. Portrait of a Dignified Man.—In old Dutch dress.

Panel, 14 inches by 12 inches.

Sale.—Amsterdam, October 29, 1838, No. 69 (40 florins, Hulswit).

345f. Portrait of a Man.—He wears a collar, and has one hand at his breast. [Pendant to 409k.]

Canvas, 25½ inches by 19 inches.

In the Van Gerstel collection.

Sale.—Amsterdam, April 27, 1840, No. 28 (23 florins, Thijssen).

345g. Portrait of a Man.—Half-length.

Panel, 25 inches by 19 inches.

Exhibited at Cologne, 1840, No. 71.

Then in the collection of Franz Zanoli.

345h. Portrait of a Man.—Half-length. He has a black hat.

Panel, 26 inches by 20 inches.

Exhibited at Cologne, 1840, No. 129.

Then in the collection of J. B. Boden.

345i. Portrait of a Man.—Broadly painted.

Panel, 20½ inches by 17½ inches.

Sale.—J. A. Töpfer, Amsterdam, November 16, 1841, No. 132 (1 florin,
Van der Sluys).

345j. Portrait of a Dignified Man.—[Pendant to 409l.]

Canvas, 47 inches by 34 inches.

Sale.—P. de Leeuw and P. Barbiers, Amsterdam, July 11, 1843, No. 41.

345k. Portrait of a Man.

Canvas, 13½ inches by 18½ inches, or more probably the reverse.

Sale.—P. de Leeuw and P. Barbiers, Amsterdam, July 11, 1843, No. 166.

345l. Portrait of a Dignified Man.—A fine and masterly painting.

Panel, 14 inches by 12 inches.

Sale.—F. van der Breggen, Amsterdam, April 10, 1843, No. 35 (12 florins,
De Lelie).

345m. Portrait of a Man.—A masterly painting.

Canvas, 32½ inches by 28 inches.

Sale.—(Supplementary) P. M. Kesler, C. Apostool, and others, Amsterdam,
May 13, 1844, No. 207 (1 florin 50, Roos).

346. Portrait of a Man.—Half-length. " " a black silk

cloak with a broad fluted collar, and a broad-brimmed hat casting a shadow on his forehead. He has a moustache, which turns up at the ends, short fair whiskers, and an imperial. This is so fine a picture that it was ranked as one of the masterpieces in the Fesch Gallery.

Canvas, 22 inches by 15 inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 94.

346a. A Dignified Man in Black.

Panel, 12½ inches by 10 inches.

Sale.—A. Oberman and others, Amsterdam, March 31, 1846, No. 31 (10 florins, Roos).

346b. Portrait of a Richly-Dressed Man.—[Pendant to 410a.]

Sale.—B. A. C. de Lange van Wijngaarden, Rotterdam, April 22, 1846, No. 168.

346c. Portrait of a Dignified Man.—He wears a round hat.

Canvas, 16½ inches by 12½ inches.

Sale.—A. Pluym, Amsterdam, November 24, 1846, No. 34 (3 florins 75).

346d. Portrait of a Dignified Man.

Sale.—B. de Harde Swart and others, Amsterdam, November 16, 1847, No. 200 (3 florins 25, Scheffer).

346e. Portrait of a Magistrate.

Mentioned by Kramm, p. 632.

Sale.—Comte D'Espinoy, Versailles, January 14, 1850, No. 293.

346f. Portrait of a Man.—He wears a broad pleated collar. His left hand is hidden in the fur trimming of his cloak.

Panel, 27½ inches by 23½ inches.

Sale.—Amsterdam, December 17, 1850, No. 47 (76 florins, Brondgeest).

346g. Portrait of a Dignified Man.—[Pendant to 411a.]

Panel, 27 inches by 22½ inches.

Sale.—Amsterdam, October 26, 1852, No. 40 (14 florins, with pendant, Glazer).

346h. Portrait of a Youth.—He wears a hat. A spirited and masterly painting.

Panel, 10 inches by 8 inches.

Sale.—A. Hulsen, Amsterdam, May 2, 1854, No. 37.

346i. Portrait of a Man.—In profile. Known as Rubens. A remarkably spirited painting.

In the collection of the Hon. Edmund Phipps, London, 1854 (Waagen, ii. 227).

347. Portrait of a Man.—He faces three-quarters right. One hand, holding his rough leather gloves, rests on his hip. The other holds his big black hat. Grey background.

Dated 1636 or 1656 (?).

Canvas, 54 inches by $48\frac{1}{2}$ inches.

Exhibited at Manchester, 1857, No. 681.

Mentioned by W. Bürger, *Trésors d'Art en Angleterre*, p. 243.

In the possession of the London dealer Henry Farrer, 1857.

348. Portrait of a Man.—Half-length. He faces three-quarters left. He is in black, with a smooth collar and a black cap. His right hand is at his breast; his left hand holds a book with a silver clasp.

Signed on the right with the monogram; panel, $29\frac{1}{2}$ inches by 25 inches.

Sale.—Dr. van Cleef of Utrecht, Paris, April 4, 1864, No. 32 (160 francs).

349. Portrait of a Young Man.—He is in black, with a broad falling collar and a broad-brimmed hat. [Pendant to 413.]

Canvas, 32 inches by 26 inches.

Sale.—Comte de Pourtalès-Gorgier, Paris, March 27, 1865, No. 159.

349aa. Portrait of a Dutchman.—Half-length. He is in black, with a white collar and ruffles. One hand rests on his hip; the other wears a white glove. [Pendant to 413a.]

40 inches by 34 inches.

Sale.—Paul van Cuyck, Paris, February 7, 1866, No. 46 (2555 francs).

349a. Portrait of a Man.—Half-length. He has a beard and moustache.

Canvas, $22\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—Breb——, Paris, March 26, 1866, No. 15.

349b. Head of a Man.—Broad and vigorous in style.

Panel, $17\frac{1}{2}$ inches by 16 inches.

Sale.—P. van Arnhem, Groningen, September 24, 1868, No. 86.

349c. Portrait of an Academician.

Exhibited at Leeds, 1868, No. 741.

Then in the collection of Danby Vernon Harcourt.

349d. Portrait of a Dutchman.—Half-length. He wears a broad felt hat and a yellow coat with a tight collar.

Sale.—D——, Paris, April 3, 1869, No. 19 (400 francs).

350. Portrait of a Man.—Three-quarter-length. He faces the spectator. Both hands are shown; the right holds his gloves. He has brown hair. He is in black, with a soft collar. A sketch.

Sale.—D——, Paris, April 3, 1869, No. 20 (200 francs).

350a. Portrait of a Laughing Youth.

Panel, about $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

Sale.—Vienna, April 26, 1869, No. 34.

351. Portrait of a Man.—Half-length. He leans his left hand on

a table, and holds the right at his breast. He has a moustache and imperial, and long hair. He wears a broad-brimmed hat, a black silk coat, and cloak with lace-trimmed collar and wristbands.

Sale.—B.d., Paris, April 16, 1870, No. 7.

352. A Nobleman.—He faces the spectator, with one foot on the first step of a staircase. He wears a coat, a grey cloak, and a shirt with wide sleeves, and holds a broad-brimmed hat in his right hand. He smiles, and seems to be greeting guests.

Signed in full in the left centre; canvas, 70 inches by 46 inches.

In the Pourtalès collection, Paris.

Sales.—Marquis du Blaisel, Paris, March 16, 1870, No. 61 (2650 francs).

London (?), 1872 (£151 : 5s., bought in).

353. Portrait of a Man.

Canvas, 24 inches by 19½ inches.

In the Jäger Gallery.

Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 39.

354. Portrait of a Man. *See* B. 126; M. 131.—He wears a velvet coat with a white collar and wristbands. He holds his hat in one hand, and his gloves in the other.

Inscribed, "aetat 36, 1634"; canvas, 46 inches by 33½ inches.

Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 40.

355. A Man with a Thistle (possibly a botanist).—Half-length; life size. He is turned three-quarters left, and looks at the spectator. He holds a plant in his right hand; the left hand is not shown. He has a slight moustache and pointed beard. He wears a broad-brimmed black felt hat, a black coat with a cloak, and a close-fitting lace-trimmed collar. Excellent in quality and very spirited in effect.

Panel, 24 inches by 19 inches.

Etched by Laguillermie.

In an English collection.

Sale.—Sedelmeyer, Vienna, December 20, 1872, No. 110.

356. Portrait of an Old Man. B. 22.—Three-quarter-length. [Pendant to 414.]

Dated 1643.

In the possession of the Amsterdam dealer D. van der Kellen, junior, 1873.

357. Portrait of a Man. B. 28.—Half-length.

Dated 1663.

Sale.—H. Neville D. Goldsmid of The Hague, Paris, May 4, 1876.

358. A Neapolitan Soldier.

30 inches by 25 inches.

Sale.—A. Levy, London, June 16, 1876 (£39 : 5s.).

358a. A Philosopher.—He wears black with a broad lace collar.

His hair and beard are slightly grey. He turns over the leaves of a book lying on a table with a green cloth.

Panel, 7 inches by 6 inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 119.

359. Portrait of a Young Cavalier.—He stands, seen at full length. He is in green with a lace collar and a hat. His left hand is in his pocket; his right hand holds a stick.

17½ inches by 11 inches.

Mentioned by Bode, 612.

Sale.—Sierstorff of Driburg, Berlin, April 19, 1887, No. 60.

360. Portrait of a Man. M. 136.—He stands, seen almost to the knees. He is turned three-quarters right, and looks at the spectator. He rests his right hand on his hip. His left arm is enveloped in his cloak; in the gloved left hand is his right-hand glove. He wears a black coat and cloak, a close-fitting lace collar, and a black felt hat.

Signed with the monogram, and inscribed on the right, "AETAT SVAE 37. AN° 1643"; canvas, 46 inches by 35 inches—or 27½ inches, according to the Bösch sale catalogue.

Etched by J. Klaus.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 35.

Sale.—Ad. Jos. Bösch, Vienna, April 28, 1885, No. 20 (14,010 florins, Kaiser).

In the collection of Mrs. Collis P. Huntington, New York.

361. Portrait of a Gentleman.—He is in black, and wears a hat.

30½ inches by 24½ inches.

Sale.—S. H. de Zoete, London, 1885 (£189, M. Colnaghi).

361a. Portrait of a Man.—He has long brown hair, and wears a plain white collar.

Canvas, 16 inches by 12 inches.

Exhibited in the Rupprecht Exhibition, Munich, 1889, No. 621.

362. Portrait of a Man.—He is seated, with his hat on. His right arm rests on the back of a chair. Probably genuine. Blackish in tone.

Sale.—London, February 28, 1891, No. 95 or 110 (£493 : 10s.)—noted by A. Bredius.

362a. Portrait of a Man with a Gold Chain.—Half-length. [Possibly a pendant to 423a.]

Canvas, 28 inches by 22 inches.

Sale.—Balthasar Schmidt, Berlin, June 20, 1891, No. 42.

362b. Portrait of a Man.—Half-length. He wears a black coat and cloak, a round white collar trimmed with lace, and a big hat.

Signed, F. H.; canvas, 31 inches by 25 inches.

Sale.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 78.

362c. **Portrait of a Man.**—Half-length. He is in profile, but turns his head to the spectator. His right hand is at his breast. He has a beard and moustache, and curly brown hair. He wears a slouch hat and a black dress with white collar and wristbands. An illegible inscription is hidden by the repainting of the collar.

Signed; panel, 24 inches by 20½ inches.

Sale.—The widow Marie von Robert and others, Cologne, March 27, 1893, No. 124.

362d. **Portrait of a Man.**—Half-length. He wears a black silk doublet with a broad falling collar. His face, framed in his thin hair and beard, looks to the left with a thoughtful expression.

Canvas, 28½ inches by 23 inches.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 241.

362e. **Portrait of a Beardless, Middle-Aged Man.**—Half-length; life size. He faces the spectator. He is in black, with a white lace collar.

Canvas, 24 inches by 19½ inches.

Sale.—D'Eve and others, Cologne, March 20, 1899, No. 52.

362f. **Portrait of a Spanish Officer.**—Half-length. He is turned to the right, with his head in a three-quarter view, and looks at the spectator. His right hand rests on his side. He has a slight moustache and imperial, and long hair. He wears a broad-brimmed black slouch hat, a brown doublet, a cuirass, a sash, a broad lace collar, and ruffles. Behind him, through a window, is seen a landscape.

Panel, 34½ inches by 26 inches.

Sale.—Forst and others, Cologne, December 13, 1899, No. 47.

363. **A Gentleman.**—He has a brown dress trimmed with fur and a white collar. Experts doubted the authenticity of this picture.

24 inches by 19 inches.

Sale.—London, May 3, 1902, No. 110 (£168, Bailey).

364. [Identical with 261.]

364a. **Portrait of a Gentleman.**—He looks about forty years of age, and has a sympathetic face, with a fair moustache and whiskers. He wears a black velvet doublet and a white ruff.

Panel, 9 inches by 8 inches.

Sale.—Julius Cæsar von Kolsch-Etterbeck, Frankfort-on-Main, March 19, 1907, No. 30.

364b. **Portrait of an Ecclesiastic.**—[Pendant to 425b.]

Oval canvas, 34 inches by 28 inches.

Sale.—Th. Auerbach, Frankfort-on-Main, April 23, 1907, No. 34.

364c. [Identical with 103.] M. 41.

365. **PORTRAIT OF A GIRL.** M. 196.—She faces right. She has fair hair, adorned with a red ribbon. She wears a black dress over a

white undergarment. Grey background. Retouched by the artist himself in several places.

Signed on the right at foot with the monogram ; panel, 10 inches by 8 inches—the grain of the wood running diagonally.

In the collection of Earl Spencer, Althorp.

366. PORTRAIT OF A WOMAN SEATED.—Half-length. She faces the spectator. She rests her right hand and her left elbow on the arm of her chair, and supports her chin on her closed left hand. In her dark hair are a rose-bud and a comb set with pearls. Over a white undergarment with puffed sleeves she wears a green dress. Behind her is a reddish-brown drapery. Very broadly and thinly painted.

35 inches by 25 inches.

Sale.—H. Th. Höch, Munich, September 19, 1892, No. 81 (Braams).

In the Braams collection, Arnhem.

367. PORTRAIT OF A YOUNG WOMAN. B. 84 ; M. 112. —Half-length. She is turned three-quarters left, and looks at the spectator. Her hands rest in her lap ; the right hand, with rings on the fingers, is placed on the left hand. She wears a lace-trimmed cap, a black dress with a broad lace collar and lace ruffles at her wrists, and a gold chain and bracelets. The colours are set side by side with few gradations, as in the pendant 253.

Canvas, 30 inches by 23 inches.

Acquired for Berlin in 1841.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 801.

368. PORTRAIT OF A WOMAN STANDING. M. 102.—Three-quarter-length. She is turned three-quarters left, and looks at the spectator. She holds her right hand loosely in front of her ; her left hand grasps her gloves. She wears a white lace-trimmed cap and a low broad ruff. [Pendant to 256.]

Signed with the monogram, and inscribed, "ÆTA SVÆ 32 (and under this) AN 1640" ; canvas, 47½ inches by 37½ inches.

Exhibited at Düsseldorf, 1904, No. 317.

Sale.—(Possibly) Huybert Ketelaar, Amsterdam, June 19, 1776, No. 72 (145 florins, Yver)—measuring 41½ inches by 37 inches.

In the Hobson collection, Rugby.

In the possession of the London dealer Lesser.

In the Orrock collection, London.

In the possession of the London dealers P. and D. Colnaghi.

In the collection of the late A. von Carstanjen, Berlin.

369. PORTRAIT OF A WOMAN. M. 201.—Half-length. She is turned three-quarters left, and looks at the spectator. She holds her gloves in her clasped hands. She wears a white cap, a ruff, and a black silk dress with white ruffles at her wrists. The face is fresh in colour, with strong blackish shadows.

Canvas, 27½ inches by 20½ inches.

Exhibited at Düsseldorf, 1904, No. 312 ; and at Berlin, 1906, No. 50.

In the possession of the Paris dealer E. Warneck.

In the collection of the late Rodolphe Kann, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 53.

In the collection of Karl von der Heydt, Berlin.

370. PORTRAIT OF A YOUNG LADY STANDING.

M. 202.—Three-quarter-length; life size. She is turned three-quarters left, and looks at the spectator. She holds a fan in her hands. She wears a grey dress embroidered in gold, with a lace collar and ruffles. The hands, in particular, are very carefully modelled. In a delicate grey tone.

Canvas, 32 inches by 26 inches.

Exhibited at Berlin, 1906, No. 53.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1907, No. 17.

In the collection of Carl von Hollitscher, Berlin.

371. PORTRAIT OF AN OLD WOMAN SEATED. M.

186.—Three-quarter-length. She is turned three-quarters left, and looks at the spectator. Her left hand rests on the arm of her chair; her right hand, holding a hymn-book, lies in her lap. She wears a white cap and a black dress, with a ruff and lace ruffles at her wrists. The light and shade are very strongly contrasted for this early date.

Inscribed on the left, "ÆTAT SVÆ 60 (and under this) ANº 1633"; canvas, 48 inches by 36 inches.

Exhibited at Berlin, 1906, No. 49.

In the collection of Comte de la Rupelle.

Sale.—(Probably) Jurriaans, Amsterdam, August 28, 1817, No. 20 (200 florins, Roos).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1905, No. 13.

In the collection of James Simon, Berlin.

372. PORTRAIT OF A WOMAN. M. 108.—

She sits in an arm-chair, turned three-quarters left, with her head to the spectator, at whom she is looking. Her left hand rests on the arm of her chair; her right hand with the thumb up, holding a hymn-book, lies in her lap. She wears a white cap and a black dress, with a very broad ruff and white lace-trimmed ruffles at her wrists. [Pendant to 299.]

Signed on the left with the monogram, and inscribed, "ÆTATIS SVÆ 47 (and under this) 1648"; canvas, 48½ inches by 39 inches.

Sale.—Miles, London, May 13, 1899, No. 91 (£2100, Lawrie).

In the Boston Museum, U.S.A.

373. AN OLD WOMAN. M. 207.—

Life size. She faces the spectator, and wears a stiff ruff. A portion of a larger picture.

Canvas, 16 inches by 13 inches.

In the possession of the Paris dealer E. Warneck.

In the collection of the late Quincy Shaw, Boston, U.S.A.

374. PORTRAIT OF A WOMAN STANDING. B. 100.—

She looks about thirty years of age. Three-quarter-length. She is turned

three-quarters left, and looks at the spectator. Her left arm hangs at her side, the hand grasping the seam of her dress; her right hand rests on the back of a chair. She wears a lace cap, a ruff, a shiny silk dress, a jacket of lacquer-red with yellow spots, a sleeveless cape of black figured taffeta, and lace wristbands. She has a golden girdle and bracelets. In the left upper corner is a coat-of-arms, bearing three swans swimming to the right. Dark-grey background. Painted about 1620. [Pendant to 265.]

Canvas on panel, 40½ inches by 32½ inches.

In the chief Kassel inventory of 1749, No. 688.

In the Picture Gallery, Kassel, 1903 catalogue, No. 214.

375. PORTRAIT OF A LADY STANDING. B. 60; M. 187.—Three-quarter-length. She is seen almost in full face, but turned slightly to the left. She wears a rich dress. Her left arm hangs at her side; her right hand holds her gloves.

Inscribed, "ÆTA SVÆ 28 (and under this) AN 1634"; canvas, 44 inches by 32 inches.

In the collection of Comte André Mnischez, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

376. PORTRAIT OF A YOUNG WOMAN. M. 200 and 203.—Half-length; in a painted oval. She is turned to the left, but looks at the spectator. Her hands are folded. She wears a black dress, a broad flat collar, and lace wristbands. The flesh tones on the face are dirty; otherwise this is a good picture, broadly painted.

Canvas, 30 inches by 23 inches—or 27 inches by 22 inches, according to the Berlin catalogue.

Acquired by the Berlin Gallery, 1841, No. 801J; and transferred to Düsseldorf in 1884.

In the Royal Academy of Art, Düsseldorf, 1901 catalogue, No. 217.

377. PORTRAIT OF A WOMAN STANDING. M. 110.—Three-quarter-length. She is turned three-quarters left, and looks at the spectator. Her hands are in front of her; the bare right hand, holding a fan, rests on the gloved left hand. She has long fair hair, with a small black cap. She is in black, with a triple thin white tulle collar round her shoulders, a ribbon bow at her breast, and white lace-trimmed wristbands. Grey-green background. [Pendant to 274.]

Canvas, 46 inches by 34 inches.

Presented by William M'Ewan, 1885.

In the Scottish National Gallery, Edinburgh, 1900 catalogue, No. 39.

378. PORTRAIT OF A LAUGHING WOMAN. B. 109; M. 100.—Half-length. She is turned three-quarters left, and looks at the spectator. She holds both hands in front of her; in the left hand is a handkerchief. She wears a white cap, a ruff, a black dress, and lace wristbands. [Pendant to 276.]

Signed in the left centre with the monogram, and inscribed, "ÆTAT SVÆ 44 (and under this) ANº 1638"; panel, 37½ inches by 28 inches.

In the collection of Johann Friedrick Stadel.

In the Stadel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 174.

379. PORTRAIT OF A WOMAN. B. 39; M. 96.—Half-length; in a painted oval. She is turned three-quarters left, and looks at the spectator. Her right hand is folded over her left. She wears a white cap, a black silk dress, and a ruff. [Pendant to 304.]

Signed in the left centre with the monogram, and inscribed, "ÆTA SVÆ 53 (and under this) AN^o 1640"; canvas, 33½ inches by 27 inches.

Exhibited at Vienna, 1873, No. 162.

Sales.—Amsterdam, June 21, 1797, No. 91 (20 florins, with pendant, Aiman).

Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 22 (5300 francs).

Ed. Kums, Antwerp, May 17, 1898, No. 75 (25,000 francs, Ghent Museum).

In the Ghent Museum, 1905 catalogue, No. 83.

380. PORTRAIT OF A LADY. M. 188.—Almost three-quarter-length. Her hands are folded on her lap. She wears a cap and a ruff. She has the face of a healthy woman.

Signed with the monogram, and inscribed, "ÆTA SVÆ 34 An 1635"; panel, 28½ inches by 21½ inches.

Engraved by Courtry, probably in a sale catalogue.

Exhibited at Düsseldorf, 1886, No. 131.

In the collection of Baron Albert von Oppenheim, Cologne.

381. PORTRAIT OF A WOMAN. B. 132; M. 198.—Half-length. She is turned three-quarters left, and looks at the spectator. Her hands are crossed before her, the right hand resting on the left. She wears a white lace-trimmed cap and a broad white ruff and wristbands. She has a very fat face. Unattractive and dirty in tone.

Signed with the monogram; canvas, 24½ inches by 18½ inches.

Bought from F. A. Keogh, 1876, for the Gallery (for £105).

In the National Gallery, London, 1906 catalogue, No. 1021.

382. PORTRAIT OF A WOMAN STANDING. B. 145; M. 197.—Almost three-quarter-length. She is turned three-quarters left, and looks at the spectator. Her left hand grasps her gold chain; the right hand is extended before her. She wears a lace-trimmed cap, a black silk dress, a ruff, and lace wristbands. To the left is a coat-of-arms, which has been repainted. This is not, as has been assumed, a pendant to 287. It was painted about the years 1630-35.

Inscribed near the coat-of-arms, "aeta suae 37"; panel, 37 inches by 28 inches (within the frame).

Exhibited at the Whitechapel Art Gallery, London, 1904, No. 284.

In the collection of the Duke of Devonshire, London.

383. PORTRAIT OF A LADY STANDING. M. 199.—Three-quarter-length. She is turned to the left, but looks at the spectator.

In her right hand is a handkerchief; her left hand grasps her dress, which is of black silk embroidered with gold. She wears a cap, lace-trimmed wristbands, and a ruff. Dark background. It is very prettily rendered, and therefore at first sight is not convincing; but it is certainly genuine, and is not smoother than, for example, the "Aletta Hanemans" at The Hague (209). Painted about 1635.

Canvas, 46 inches by 34½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1880, No. 64; and 1902, No. 97.

In the collection of W. F. S. Dugdale, London.

384. PORTRAIT OF A WOMAN. M. 206.—Half-length. She is turned slightly to the left, and looks at the spectator. Her left hand is at her breast; her right hand holds her fan. She wears a black dress trimmed with lace, a close-fitting cap, a white lace collar and wristbands, and a pearl necklace. Grey background. Painted about the years 1635-40.

Canvas, 31½ inches by 25½ inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1903, No. 45. Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 31.

Purchased in the Isle of Wight, 1896, from the grandson of George IV.'s cook, who had formerly owned it, by the London dealers Dowdeswell.

In the possession, successively, of the London dealer C. Wertheimer; of the Paris dealer C. Sedelmeyer; and the London dealers T. Agnew and Sons.

In the collection of J. Pierpont Morgan, London.

385. PORTRAIT OF A WOMAN. M. 192.—Almost three-quarter-length. She faces the spectator. Her left hand holds her black fan, which hangs down; her right hand toys with her gold chain, wound several times round her neck. She wears a black dress embroidered with gold in front, a lace-trimmed cap, a tight-fitting double lace collar, and wristbands.

Canvas, 32 inches by 22½ inches.

In the collection of Robert Gwilt, Icklingham, Suffolk.

In the possession of the London dealers T. Agnew and Sons till 1889.

In the collection of the late George Salting, London; bequeathed to the national collections, 1909.

386. PORTRAIT OF A WOMAN. B. 150; M. 94.—Commonly called the artist's wife. Half-length. She is seen almost in full face, though slightly inclined to the left, and looks at the spectator. The fingers of her left hand are thrust into the bosom of her dress; the right hand is not shown. She wears a white cap, a dark dress, and a thin ruff. Behind her on the wall is a narrow moulding running horizontally, and, to the left, perpendicularly, apparently the frame of a map or picture. [Pendant to 292.]

Inscribed to the left at top, "aetat suae 60 (and under this) anno 1628"; circular panel, 8½ inches in diameter.

Mentioned by Waagen, Suppl. 354.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 212.

In the collection of the Earl of Radnor, Longford Castle, 1898 catalogue, No. 22.

387. PORTRAIT OF A WOMAN. M. 205.—Wrongly called the artist's wife. Half-length. She is seated facing three-quarters left, and looks at the spectator. Her right arm is over the back of the chair. Her hands, which hold her fan, rest on her lap. She wears a black silk dress with a pink silk front, a broad lace collar and wristbands, gold bracelets, and a black cap adorned with a gold band set with pearls, from under which her yellowish-brown hair falls in curls on her shoulders. In the background, to the left, are two columns; to the right is a vista with the outline of a town and church spires on the horizon.

Canvas, 38½ inches by 31 inches.

In the collection of the Earl of Bessborough, who sold it in 1848 to Lewis Jarvis Banker, of King's Lynn.

In the possession of the London dealer M. Colnaghi.

Bought by Henry G. Marquand from Colnaghi, and presented to the Museum in 1890.

In the Metropolitan Museum, New York, 1905 catalogue, No. 269.

388. PORTRAIT OF A LADY SEATED. M. 189.—Three-quarter-length. She is seen almost in full face, though slightly inclined to the left, and looks at the spectator. Her left forearm rests on the arm of her chair; her left hand holds a book which rests on her left knee. Her right hand is in front of her. She is in black, with a cap and a ruff. Grey background.

Inscribed on the left at top, "ÆTAT SVÆ 56, ANº 1635"; canvas, 35 inches by 35½ inches.

Etched by L. Krathé in the Sellar catalogue.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 105—measuring 44 inches by 35 inches.

Sales.—J. Bernard, Amsterdam, November 24, 1834, No. 46 (160 florins, De Vries)—measuring 50 inches by 36½ inches.

D. P. Sellar of London, Paris, June 6, 1889, No. 36—measuring 46 inches by 36½ inches.

In the collection of the late C. T. Yerkes, New York, 1904 catalogue, No. 35.

389. PORTRAIT OF A WOMAN STANDING. B. 42; M. 193.—Almost a three-quarter-length. She is turned three-quarters left, and looks at the spectator. Her hands are crossed before her at the waist, the right hand resting on the left, which holds her gloves. She wears black, with a white cap, a broad white collar, and wristbands. There is a good deal of red in her cheeks. The prevailing tone is grey. The figure is very well placed in the frame.

Canvas, 43 inches by 32 inches.

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1903 catalogue, No. 2385.

390. PORTRAIT OF A LADY. M. 194.—Half-length; in an oval. She faces right, and both her hands are shown.

In the collection of Madame André-Jacquemart, Paris.

391. PORTRAIT OF A DUTCHWOMAN STANDING. M. 195.—Three-quarter-length. She is turned three-quarters left, and looks at the spectator. Her left hand rests on her hip; her right hand holds a glove. She wears a black silk dress with a flowered pattern, a white lace-trimmed cap, a broad ruff, and lace wristbands.

Canvas on panel, 46 inches by 36 inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 19.

In the collection of the Marquis de Ganay, Paris.

392. PORTRAIT OF A WOMAN. B. 120; M. 104.—The background with the signature appears to have been repainted, and the signature is probably false. The portrait is not so good as its pendant, 315.

Signed with the monogram, and inscribed, "aetatis 46 suae 1643"; canvas, 31 inches by 26 inches.

Given to Stettin by Frau Regierungsrat Woldermann.

In the Stettin Town Museum, 1899 catalogue, No. 15.

393. PORTRAIT OF A WOMAN. M. 98.—Seen to the hips; in a painted oval. She is turned three-quarters left, and looks at the spectator. She wears a very thin white cap, a black dress embroidered in front with gold, a ruff, and lace wristbands. Her hands are crossed in front of her, the right hand resting on the left. [Pendant to 316.]

Inscribed, "ÆTAT SVÆ 41 (and under this) ANº 1638"; canvas, 39 inches by 26 inches.

Mentioned by Olaf Granberg, *Les Collections Privées de la Suède*, 1886, i. p. 9, No. 10.

In the collection of Queen Josephine.

In the Royal Palace, Stockholm.

394. PORTRAIT OF A WOMAN STANDING.—Half-length. She is turned to the left, and looks at the spectator. Her hands are folded in front of her; the gloved left hand holds the right glove. She wears a black dress, a white lace-trimmed cap, collar, and wristbands. Brown background. The prevailing tone is grey. Painted about 1650.

Canvas, 32 inches by 26 inches.

Exhibited at Munich, 1897.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 133.

In the possession of the London dealers T. Agnew and Sons, who bought it in Vienna about the year 1898.

In the possession, successively, of Dr. P. Mersch, Paris, and of F. Kleinberger, Paris.

In the Van Gelder collection, Uccle, Brussels.

395. Portrait of a Young Woman.—Seen to the waist. She faces three-quarters right. She wears a black dress with embroidered blue sleeves puffed with red. On her smoothly combed fair hair is a lace cap. A grey veil is lightly thrown over the cap, and held at her breast by her left hand. She wears a ruff, a chain, and a finger-ring. Dark-grey background. The picture is hung too high for its authorship to be determined

precisely, but it almost gives the impression of being the work of Frans Hals.

Panel, $27\frac{1}{2}$ inches by $22\frac{1}{2}$ inches.

In the Lasienski Palace, Warsaw, 1895 catalogue, No. 76—catalogued as by an unknown master of the Flemish school.

396. Portrait of a Woman. M. 118.—Three-quarter-length, facing left. In full light. Ugly features. Of the last period. [Pendant to 320.]

In the collection of Count Zamoyski, Warsaw—noted by A. Bredius.

397. PORTRAIT OF A WOMAN STANDING. B. 125 ; M. 116.—Half-length. She is turned three-quarters left, and looks at the spectator. Her right hand is clasped in her left. She wears a white cap, a black dress with a broad and tight-fitting white collar and white wristbands. [Pendant to 322. Compare 423.]

Canvas, 40 inches by 33 inches.

Exhibited at Vienna, 1873, No. 107.

In the Perignon collection.

In the Urzaïs gallery.

Sales.—Pérecire, Paris, March 6, 1872.

G. R. Epstein, Vienna, 1873.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 51.

In the collection of Baron Albert von Rothschild, Vienna.

398. PORTRAIT OF A WELL-DRESSED WOMAN. M. 190.—She wears a lace cap and a ruff, and holds in her left hand a red and white handkerchief.

Inscribed, "aetat suae 41 anno 1638."

Exhibited at Vienna, 1873, No. 124.

In the collection of Baron Anselm von Rothschild, Vienna.

In the collection of Baron Albert von Rothschild, Vienna.

399. PORTRAIT OF A WOMAN. M. 114.—Half-length. She is turned three-quarters right, and looks at the spectator. Her hands are folded on her breast ; in the right is a closed fan. She wears a lace-trimmed cap, a black dress with a broad lace-trimmed collar and wristbands, and pearl earrings, bracelets, and necklace. [Pendant to 326.]

Octagonal panel, 26 inches by 22 inches ; the grain of the wood runs diagonally.

Exhibited at Worms, 1902, No. 557 ; at Düsseldorf, 1904, No. 315 ; and at Berlin, 1906, No. 52.

Sale.—Van Laanen, The Hague, November 16, 1767, No. 28 (39 florins).

In the Sanderstead Court collection.

Sale.—H. Doetsch, London, June 22, 1895, No. 372.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 17.

In the collection of Freiherr von Heyl zu Herrnsheim, Worms.

399a. Head of a Woman.

Mentioned in the inventory of the estate left by the painter Jan van der

Cappelle, Amsterdam, dated January 4, 1680; *see Oud Holland*, x. (1892), p. 34, No. 77.

399b. Portrait of a Woman.—Life size. [Probably pendant to 326c.]

Sale.—Jan Six, Amsterdam, April 6, 1702, No. 89 (32 florins, with pendant).

399c. Portrait of a Woman.

Sale.—Thomas Argus, Haarlem, February 19, 1704, No. 19.

399d. A Woman.

In the Merian collection, Frankfort-on-Main (Hoet, ii. 349), No. 133 (priced at 60 florins), offered for sale in 1711 by the dealer Jakob Heldewir.

399e.—Portrait of a Woman.—[Pendant to 326h.]

Sale.—Amsterdam, November 23, 1729 (Hoet, i. 346), No. 57 (8 florins 12, with pendant).

399f. A Small Portrait of a Woman.—Showing both hands.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 581), No. 99 (21 florins).

399g. Portrait of a Woman.—Unusually fine.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 605), No. 103 (9 florins).

399h. Portrait of a Woman.—Three-quarter-length. [Pendant to 326n.]

55 inches by 38½ inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 114), No. 241 (14 florins 10, with pendant).

399i. Portrait of a Woman.—An especially fine painting.

Sale.—Jan van Vliet, Amsterdam, December 16, 1750, No. 12 (34 florins).

399k. A Woman leaning on a Bible.

15½ inches by 10½ inches.

Sale.—Maria Beukelaar and Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 331), No. 263 (10 florins 10).

From the size, this may be identical with a portrait of a woman, of the school of Frans Hals, that was recently in the Heshuisen collection, Haarlem.

399l. Portrait of a Woman.—[Pendant to 327d.]

Sale.—Philip van Dijk, The Hague, June 13, 1753 (Terw. 78), No. 155 (18 florins 15).

399m. Portrait of a Woman.

Sale.—Amsterdam, April 12, 1759, No. 100 (0 florin 50).

399n. Portrait of a Woman.—Strong and good.

Sale.—Hendrik van Limborch, The Hague, September 17, 1759 (Terw. 221), No. 117 (12 florins).

400. Portrait of a Woman.—[*See* 327j.]

Sale.—Dirk Kindt and others, The Hague, September 27, 1762, No. 98 (1 florin 8, with No. 99 = 327j, Loui).

400a. Small Portrait of a Woman.

Mentioned in *Oud Holland*, vi. (1888), p. 44.

In the possession of the painter Aart Schouman, The Hague, 1765.

400b. Portrait of a Woman.—Artistic and individual.

Sale.—(Supplementary) Amsterdam, June 4, 1766, No. 91.

400c. A Woman seated in a Chair.—Very well executed.

40½ inches by 34 inches.

Sale.—Jan Palthe, Leyden, March 20, 1770, No. 78 (20 florins 50).

400d. Portrait of a Girl.—In profile. [*See* 329.]

Sale.—Herman Aarentz of Deventer, Amsterdam, April 11, 1770, No. 18
(20 florins, with No. 17 = 329).

400e. Portrait of a Woman.—Half-length. [*Pendant to* 329b.]

Canvas, 13 inches by 12 inches.

Sale.—F. I. de Dufresne, Amsterdam, August 22, 1770, No. 318.

400f. An Old Woman wearing Spectacles.—True to life.
Panel.

Sale.—A. B——, Leyden, October 30, 1770, No. 102 (2 florins 12).

400g. Portrait of a Woman.—In a black dress with a collar.
Masterly in treatment.

Sale.—Jan Matthias Cok, Amsterdam, December 16, 1771, No. 91.

400h. Head of a Girl.—In profile. Loose and powerful in style.
Circular panel, 12 inches in diameter.

Sale.—Amsterdam, January 20, 1772, No. 63 (9 florins, Yver).

401. Portrait of a Woman.—[*Pendant to* 330d.]

Canvas, 25 inches by 18½ inches.

Sale.—L. de Moni, Leyden, April 13, 1772, No. 25 (15 florins 10, with pendant, Yver).

402. Portrait of a Woman holding her Gloves.—[*Pendant to* 332.]

Canvas, 30½ inches by 25 inches.

This was probably the original of the following drawing made after F. Hals by J. G. Waldorp in 1780:—

Portrait of a Woman.—Half-length. She is turned three-quarters left, and looks at the spectator. Her right hand grasps her left, of which only the forefinger and thumb are visible; in her hands are her gloves. She wears a cap, a ruff, and a black dress.

Dated 1643; in black chalk on parchment, 12 inches by 10 inches.

Sales.—Carl Schoeffer, Amsterdam, May 30, 1893, No. 457.

Alfred Boreel and others, Amsterdam, June 15, 1908, No. 653
(bought for the Amsterdam Print Room).

In the Amsterdam Print Room.

The picture was in the sale:—the widow Merkman, born J. van Leeuwen, Haarlem, September 21, 1773, No. 6.

402a. Portrait of an Old Woman.—Half-length. Both hands are shown. Loose and bold in style.

Canvas, 29 inches by 25 inches.

Sale.—Amsterdam, April 27, 1774, No. 19.

402b. Portrait of an Old Woman.—Both hands are shown. Loosely painted.

Canvas.

Sale.—Jacobus Viet of The Hague, Amsterdam, October 12, 1774, No. 320 (7 florins).

403. Portrait of a Woman seated in an Arm-Chair.—Three-quarter-length. The head, seen almost in full face, has a graceful pose. The left hand rests on the arm of the chair; the right in her lap. She wears a collar. Painted in a delicate and flowing style.

Canvas, 41 inches by 33 inches.

Sale.—Jacobus Viet of The Hague, Amsterdam, October 12, 1774, No. 338 (12 florins, Rijers).

403a. Portrait of a Woman.

Sale.—Jan Enschedé Jansz., Haarlem, April 16, 1776, No. 66.

403b. Portrait of a Woman.—Half-length. [Pendant to 333b.]

Panel, 14 inches by 11 inches.

Sale.—Van der Land, Amsterdam, May 22, 1776, No. 31.

403c. Portrait of a Woman with a Collar.—Half-length. Vigorous and loose in style.

Canvas on panel.

Sale.—(Supplementary) Simon Stinstra of Harlingen, Amsterdam, March 26, 1783, No. 209 (9 florins 25, with No. 208 by A. Blomaert, Spaan).

403d. A Small Head of a Woman.

Panel, 6 inches by 5 inches.

Sale.—C. van Heemskerck, The Hague, November 18, 1783, No. 9 (13 florins 10).

403e. Portrait of a Woman.—Half-length, showing the hands. Artistic and loosely painted. [Pendant to 334g.]

Canvas, 30 inches by 30½ inches.

Sale.—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 16 (20 florins, with pendant, Fouquet).

404. Portrait of a Girl.—Half-length. She wears a very old-fashioned costume, and appears to look at something with wonder. Natural and loose in style.

Panel, 13 inches by 11 inches.

Sale.—Aron de Joseph de Pinto, Amsterdam, April 11, 1785, No. 13 (2 florins, Van der Schley).

405. **Portrait of a Woman in the Prime of Life.**—Half-length. Rendered with more than usual care.

Canvas, 29½ inches by 24 inches.

Sale.—J. F. Beschey, Antwerp, August 21, 1786, No. 138 (8 florins 50, Claessens).

406. **Portrait of a Woman standing.**—Three-quarter-length. She wears old Dutch dress. Her left hand rests on the back of a chair; her right hand holds her gloves. Very loose and masterly in style.

Canvas.

Sale.—Jan Lambers, Amsterdam, May 6, 1788, No. 67 (14 florins 50, Bosman).

406a. **Portrait of a Young Woman.**—In the style of Van Dyck.

Mentioned by Buchanan, *Memoirs of Painting*, i. 242.

Sale.—Charles Alexandre de Calonne of Paris, London, March 23, 1795, No. 3 of the fourth day's sale (£14 : 14s.).

407. **Portrait of a Lady standing.**—Her hands are clasped. She is dressed in black satin.

Canvas, 41 inches by 29½ inches.

Sale.—Amsterdam, July 25, 1804, No. 35 (45 florins, Coclers).

408. **Portrait of a Woman.**—She sits in a cushioned chair. Her hands are clasped; one holds a glove.

Canvas, 34 inches by 27½ inches.

Sales.—J. Lauwers and others, Amsterdam, December 13, 1802, No. 86.

Amsterdam, August 8, 1804, No. 87 (4 florins 15, Gruyter).

J. E. Grave and others, Amsterdam, May 5, 1806, No. 60.

409. **Portrait of a Dignified Woman.**—She is dressed in black, and sits in an arm-chair. [Pendant to 335.]

Canvas, 43 inches by 34 inches.

Sale.—Amsterdam, August 23, 1808, No. 74 (121 florins, with pendant, Yperen).

409a. **A Pleasant Old Woman.**—In a very old-fashioned Dutch dress. Masterly.

Canvas.

Sale.—Amsterdam, August 23, 1808, No. 207 (1 florin 25, Gruyter).

409b. **Portrait of an Old Woman.**—In old-fashioned dress.

7 inches by 6 inches.

Sale.—Van Dijn, Amsterdam, January 10, 1814, No. 61 (4 florins 25).

409c. **Portrait of a Woman.**

Canvas, 28½ inches by 23½ inches.

Sale.—W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 71 (4 florins).

409d. **Portrait of a Young Woman.**

Canvas, 29½ inches by 25½ inches.

Sale.—Croese, Amsterdam, May 27, 1818, No. 23 (38 florins, Brondgeest).

409e. Portrait of a Pleasant Woman.—She is in old-fashioned dress, and holds a fan.

Sale.—Amsterdam, November 7, 1826, No. 19 (5 florins 50, Gijzelman).

409f. Portrait of a Woman.

Sale.—Rotterdam, April 11, 1827, No. 170 (11 florins, Lamme).

409g. Portrait of a Woman.—[Pendant to 343*i*.]

Canvas.

Sale.—Amsterdam, March 24, 1828, No. 38 (30 florins, with pendant, Esser).

409h. Portrait of a Woman.—[Pendant to 343*j*.]

Sale.—Rotterdam, April 26, 1830, No. 167 (17 florins 5, with pendant).

409i. Portrait of a Woman.—[Pendant to 344*a*.]

Copper, 12 inches by 11½ inches.

Sale.—Amsterdam, May 14, 1832, No. 31 (13 florins 50, with pendant, De Reus).

409j. Portrait of a Woman.—[Pendant to 345*d*.]

Canvas, 42½ inches by 31½ inches.

Sales.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 38 (52 florins, with pendant, Hodges).

C. H. Hodges and others, Amsterdam, February 27, 1838, No. 39.

409k. Portrait of a Woman.—Masterly in handling. [Pendant to 345*f*.]

Panel, 26½ inches by 20 inches.

Sale.—Amsterdam, April 27, 1840, No. 29 (3 florins 50, Bogaard).

409l. Portrait of a Woman.—[Pendant to 345*j*.]

Canvas, 47 inches by 34 inches.

Sale.—P. de Leeuw and P. Barbiers, Amsterdam, July 11, 1843, No. 41.

409m. Portrait of a Woman.—A masterly painting.

Canvas, 30 inches by 25½ inches.

Sale.—P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844, No. 39 (5 florins 50, Tijssen).

409n. Portrait of a Woman of Rank.

Sale.—Amsterdam, May 6, 1845, No. 174 (12 florins, Diesberg).

410. Portrait of an Aged Woman in an Arm-Chair.—[Pendant to 313.]

Canvas, 46½ inches by 35½ inches.

Sales.—Rotterdam, October 18, 1843, No. 25 (190 florins, with pendant, Lamme).

A. de Beurs Stiermans and others, Rotterdam, April 23, 1845 (100 florins, with pendant, Lamme).

B. A. C. de Lange van Wijngaarden, Rotterdam, April 22, 1846, No. 93.

410a. **Portrait of a Richly Dressed Woman.**—[Pendant to 346b.]

Sale.—B. A. C. de Lange van Wijngaarden, Rotterdam, April 22, 1846, No. 169.

411. **Portrait of an Old Woman.**—With a hymn-book in her left hand.

Panel, 27½ inches by 23 inches.

Sale.—Amsterdam, December 17, 1850, No. 46 (31 florins, Brondgeest).

411a. **Portrait of a Woman.**—[Pendant to 346g.]

Panel, 27 inches by 22½ inches.

Sale.—Amsterdam, October 26, 1852, No. 40 (14 florins, with pendant, Glazer).

412. **Portrait of a Woman.**—Three-quarter-length. She wears a black dress with a lace collar and a jewel at her breast.

34½ inches by 26 inches.

Sale.—Bernal, London, 1855 (£2 : 15s.).

413. **Portrait of a Young Dutchwoman.**—She wears a black dress and a broad lace collar, and holds a feather fan. [Pendant to 349.]

Canvas, 32 inches by 26 inches.

Sale.—Comte de Pourtalès-Gorgier, Paris, March 27, 1865, No. 160.

413a. **Portrait of a Dutchwoman.**—She is in black. She rests one hand on a chair, and holds a glove in the other. [Pendant to 349aa.]

44 inches by 34 inches.

Sale.—Paul van Cuyck, Paris, February 7, 1866, No. 45 (1530 francs).

414. **Portrait of an Old Woman.** B. 23.—Three-quarter-length. [Pendant to 356.]

Dated 1643.

In the possession of the Amsterdam dealer D. van der Kellen, junior, about 1873.

414a. **Portrait of an Old Lady.**

Panel, 7½ inches by 6 inches.

Sale.—Amsterdam, March 30, 1874, No. 32.

415. **Portrait of a Woman.**—She is in black, with a ruff and a cap. Dated 1644.

Sale.—Rixon, London, 1876 (£399, Warneck).

416. **Portrait of a Lady standing.**—Her hands are clasped in front of her. She wears a black flowered dress, a gold chain round her neck, pearls in her ear, a ring on her right forefinger, and bracelets.

40 inches by 31 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 35. Then in the collection of John Neeld, Grittleton House.

417. **PORTRAIT OF A WOMAN.** B. 49; M. 191.—Half-length. Her right hand rests on her left, which holds a white handker-

chief. The expression of her face is strong and calm, and the cheek-bones are very prominent. She is in black, with a very simple white cap drawn down on the forehead, and a broad ruff framing her face. Dark background. Very delicate tones. A striking portrait. [Regarded inaccurately as a pendant to 304.]

Signed with the monogram, and inscribed, "ÆTA 35 1644"; canvas, 30 inches by 25 inches.

Exhibited at the National Loan Exhibition, London, 1909, No. 38, by Messrs. Duveen.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 300 (18,000 francs).

In the collection of the late Maurice Kann, Paris.

Bought by the London dealers Duveen, August 1909, with 303, 304, and other pictures and objects of art (for £500,000).

418. A Fine Portrait of a Woman.—Loose, bold, energetic, and natural in style.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1882*, p. 247.

Sale.—Febvre, Paris, April 30, 1882 (7800 francs).

419. Portrait of a Young Woman. B. 74.—Painted about 1650.

In the possession of the Paris dealer Charles Pillet in 1883.

420. Portrait of a Woman.—Half-length. Her finely modelled hands are in front of her, and hold a feather fan tied to a black silk ribbon. She wears a black velvet cap trimmed with lace, an embroidered satin dress, a silk cloak, and a lace-trimmed front in the shape of a collar. She has bracelets. Her sleeves have cuffs with broad lace trimming.

Signed on the right; canvas, 32 inches by 26 inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 116.

420a. Portrait of a Woman of Mature Age seated.—She is in black with a lace cap. Her hands are clasped.

Panel, 31 inches by 24 inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 117.

421. An Old Woman.

Dated 1637; canvas, 43½ inches by 36 inches.

Sale.—Baron Eduard von Niesewand of Mühlheim, London, June 9, 1886, No. 33.

422. Portrait of a Woman.—She faces left. Both hands are shown. Painted in 1640.

In the collection of Baron de Woelmont, Brussels, in 1888—noted by A. Bredius.

423. PORTRAIT OF A DUTCHWOMAN STANDING. B. 70.—Three-quarter-length. She is seen almost in full face, but turned slightly to the left. She looks past the spectator to the left. Her hands are clasped at her waist, and hold one glove; the right hand is gloved. She wears pear-shaped pearls in her ears. Her black dress is adorned at the waist with black edgings and velvet ribbons running

horizontally. She wears a tight broad collar with narrow pleats, linen wristbands of the same kind, and a white cap. [Compare 397.]

Canvas, $39\frac{1}{2}$ inches by 32 inches.

In the Perignon collection.

In the Urza's gallery.

Sales.—Isaac Péreire, Paris, March 6, 1872, No. 121 (21,000 francs).

G. Rothan, Paris, March 29, 1890, No. 49 (38,000 francs).

423a. Portrait of a Lady.—With a white ruff and cap. [Possibly a pendant to 362a.]

Panel, $27\frac{1}{2}$ inches by $21\frac{1}{2}$ inches.

Sale.—Balthasar Schmidt, Berlin, June 20, 1891, No. 9.

424. Portrait of a Young Lady.—Half-length. She is turned three-quarters right. She holds an embroidered handkerchief in her right hand. She wears a lace-trimmed cap and a black velvet dress with a broad ruff.

Signed in the left centre with the monogram, and inscribed on the right at top, "aetatis suae 36 anno 1621"; panel, 20 inches by 22 inches.

Sale.—Cremer and others, Cologne, January 20, 1892, No. 105.

425. Portrait of a Young Dutchwoman standing.—Seen to the hips. She is in black, with a white cap and a broad ruff. Her right hand, adorned with a ring, is at her breast. A red curtain hangs at the back.

Signed on the left with the monogram, partly obliterated; canvas, 34 inches by 26 inches.

Sale.—L. von Lillenthal and others, Cologne, December 21, 1893, No. 264.

425a. Study of the Head of an Old Woman.—She is turned three-quarters right, and her head is bent forward. She wears a dark costume.

9 inches by 6 inches.

Sale.—Wedewer, Cologne, May 1, 1899, No. 99.

425b. Portrait of a Lady.—Seen to the hips. [Pendant to 364b.]

Oval canvas, 34 inches by 28 inches.

Sale.—Th. Auerbach, Frankfort-on-Main, April 23, 1907, No. 35.

426. An Elderly Woman.—She is seated in an arm-chair. She wears a black figured dress, with a white cap and a ruff. She holds a handkerchief in her left hand, and rests the right hand on a table on which lies a small prayer-book.

Dated, "A° 1630," according to the Hacker sale catalogue; canvas, 34 inches by $27\frac{1}{2}$ inches.

Sales.—Dörnberg and others, Frankfort-on-Main, December 7, 1897, No. 49.

Hacker, Frankfort-on-Main, April 26, 1907, No. 140.

426a. A Portrait.

Mentioned in the inventory of François Tartarolis, Leyden, 1656—noted by A. Bredius.

426b. A Portrait.

Mentioned in the inventory of Laurens Mauritsz, Amsterdam, January 18, 1669, No. 94 (15 florins)—noted by A. Bredius.

426c. A Portrait.

Mentioned in the inventory of Hester Mahiens, widow of Willem Cooper, 1671 (valued at 10 florins)—noted by A. Bredius.

426d. A Piece with a Long Cloak.

Mentioned in the inventory of Johan de Hoest and Catharina Questiers, November 16, 1673 (valued at 12 florins); the pictures were valued by the painters Dirk Santvoort and Gerrit Uylenborg; *see Oud Holland*, xxv. 243.

426e. A Portrait.

Mentioned in the inventory of the goods left by the painter J. van de Cappelle, Amsterdam, dated January 4, 1680; *see Oud Holland*, x. 34, No. 132.

426f and g. Two Life-Sized Portraits.

Sale.—Philips de Flines, Amsterdam, April 20, 1700 (Hoet, i. 56), Nos. 43 and 44 (70 florins the two).

426h. A Curious Portrait.

Sale.—Thomas Argus, Haarlem, February 19, 1704, No. 40.

426i. A Portrait.—Artistically painted.

Sale.—George Bruyn, Amsterdam, March 16, 1724 (Hoet, i. 300), No. 30 (20 florins).

426j. A Fine Portrait.

Sale.—Amsterdam, May 16, 1730 (Hoet, i. 350), No. 31 (13 florins 10).

426k. An Especially Good Portrait.

13½ inches by 12½ inches.

Sale.—Coenraad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 424), No. 22 (8 florins 10).

426l. A Portrait.

Sale.—Amsterdam, April 13, 1819, No. 26 (1 florin 25, Gruyter).

426m. A Life-Sized Portrait.

Sale.—Rotterdam, April 11, 1827, No. 139.

427. A MARRIED COUPLE. B. 15; M. 90.—In a garden a gentleman sits in the left foreground smiling at the spectator. His right hand is at his breast; his left hand is pressed to his side. He has a moustache and a small pointed beard. He wears a broad-brimmed black felt hat, a black silk costume with a lace collar and fine linen wristbands. Beside him to the right sits a woman, bending slightly forward, with her head turned three-quarters left. She smiles rather slyly at the spectator. Her right hand rests on the man's left shoulder; her left hand is in her lap. She wears a black dress under a dark-purple gown, a ruff, a white cap threaded with a pink ribbon, and lace-trimmed wristbands. Behind

the couple are trees. To the right is a park with merry-making couples, a building, a fountain, and a statue. It was wrongly supposed to represent Frans Hals and his wife.

Canvas, 58 inches by 67½ inches.

Sales.—J. Six, Amsterdam, April 6, 1702 (bought in).

H. Six van Hillegom, Amsterdam, November 25, 1851, No. 15.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1084.

428. THE COMPANY OF CAPTAIN REYNIER REAEL AND LIEUTENANT CORNELIS MICHIELSZ BLAEUW OF AMSTERDAM. B. 19 ; M. 5.—Sixteen figures in all. To the left is a group of eight, with the captain and lieutenant seated in the centre, and four men standing behind. This group is framed on the left by the ensign, facing three-quarters right, with the standard over his left shoulder, and on the right by a soldier seen from the back in a three-quarter-view to the left. To the right stand eight other men. In the centre of them a man is stepping towards the right foreground. His left foot is advanced, his right hand is pressed to his side, and he looks down to the left. To the right of him are three men, and to the left four. Only four figures wear anything on their heads, namely, the ensign on the extreme left, the seated captain, the first man on the left of the right-hand group, and the last man but one on the right. Some are in armour. Two are armed with muskets ; one has a halberd, and another a pike decorated with tassels. Also six staves are visible, which may be halberds or pikes. In the background to the left is the pillar forming one side of an archway, while to the right is an open door, the top of which is no longer visible.

The picture was finished by Pieter Codde, according to a memorandum by G. Schaap. But the attempts to assign definite portions of the picture to Hals or to Codde have not resulted in any agreement among authorities.

Dated on the right, "A° 1637" ; canvas, 83½ inches by 171½ inches.

Exhibited at Amsterdam, 1845, No. 5.

Formerly in the possession of the Amsterdam Crossbowmen's Shooting Company (Voetboogdoelen).

Borrowed from the Amsterdam Municipality in 1885 by the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1085.

429. THE NURSE WITH THE CHILD. B. 87 ; M. 92.—A woman, seen at half-length and in full face, sits smiling at the spectator. She has a white cap and ruff, and holds a pear in her right hand. On her lap stands a little child, whose merry glance is also directed at the spectator. The child wears a rich frock of gold brocade, with lace insertion in front, a lace cap, collar, and wristbands, and holds a rattle in its left hand. Dark-grey background. The yellowish-green tone of the face and the yellow frock dominate the composition. Painted about 1630-35.

Canvas, 34 inches by 26 inches.

Sale.—Pictures from Schloss Ilpenstein, Amsterdam, December 3, 1872,

No. 16 (4500 florins, Roos for Suermondt).

In the Suermondt collection, Aachen, 1874.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 801G.

430. THREE CHILDREN WITH A GOAT-CHAIR. B.

36; M. 91.—In a chair, drawn by a grey and a black goat crowned with flowers, sits a small and rather stupid-looking child in a flowered dress with a string of red coral round its neck. On the left stands the child's little sister in a black frock with red sleeves. Both of them wear lace-trimmed caps and collars. To the right stands their little brother, who is laughing; he is in brown, with yellowish-brown stockings. On the right are trees rising to the top of the picture. To the left is a view of a church tower with a distant plain. The figures are seen at full length. The boy's face is painted in a studio light with strong shadows; the little child is seen in full light with scarcely any shadow. Painted about 1625-30.

Canvas, 67 inches by 47½ inches.

Sale.—J. A. Bennet, Leyden, April 10, 1829, No. 58 (25 florins).

In the Hughes collection—probably that of John Newington Hughes, Winchester; sold in London, April 14, 1848.

In the possession of the Paris dealer E. Warneck.

In the possession of the Brussels dealer Arthur Stevens.

In the collection of Madame Brugmans, Brussels.

431. BANQUET OF THE OFFICERS OF ST. GEORGE'S SHOOTING COMPANY (ST. JORISDOELEN) OF HAARLEM. B. 1; M. 1.—

In an interior with dark walls twelve officers, seen to the knees, stand or sit round a table. Eight of them look at the spectator. They wear moustaches and small pointed beards in the style of Henri IV., except the ensign to the left who is clean shaven, and the man on the right who has a small moustache and square beard. The ensign on the right wears a tall hat; the others are bareheaded. All, save the two ensigns, are in dark, almost black, clothes with white ruffs. The ensigns are in green, with yellowish-brown and black doublets, white sleeves, lace collars, and wristbands. The commander has an orange sash; the others wear sashes of red and white, the town colours. Through a window in the centre of the background are seen trees; to the right of the window a halberd and a pike are hung horizontally on the wall. To the left is a yellowish-brown curtain round two pillars. Ten of the officers represented are named: Pieter Schout Jacobsen, colonel; Johan van Napels, Job Claasz Gyblaut, Outgert Pietersen, Jacob Schoneus, captains; Dirk Dirsen Schipper, Hendrik Jacobsen Coning, Pieter Adriaensen Verbeek, lieutenants; Gerardt Cornelisz Vlasman, Jacob Schout Cornelisz, ensigns. The abundance of red in the picture gives the effect of warmth and colour, without making it gaudy.

Signed to the left on the back of the chair with the monogram, and dated 1616; canvas, 69 inches by 130 inches.

In the Haarlem Town Museum, 1907 catalogue, No. 116.

432. BANQUET OF THE OFFICERS OF ST. GEORGE'S SHOOTING COMPANY (ST. JORISDOELEN) OF HAARLEM. B. 2; M. 2.—

Six men are seated, and five others stand, round a table with a white cloth spread for a meal. Two ensigns wear broad-brimmed black felt hats; the others are bareheaded, but the third ensign, in the left centre, holds his hat in his

left hand. All have moustaches; the older men have pointed beards, while some have whiskers. The costumes are mainly black. Six of the men have white ruffs which are soft, but stand out from the neck; the four men in the centre have soft ruffs which fit closely; the man on the right has a stiff ruff which stands out. Their sashes are white, blue, and orange. At the back are grey walls; to the left is a purple curtain; to the right is the upper part of a door. Each figure bears a number corresponding to the list of names below on the frame. The names are: (1) Aernout Druyvesteyn, colonel; (2) Michiel de Waal, (3) Nicolaas le Febure, (4) Nicolaas Verbeek, captains; (5) Cornelis Boudewijnsz, (6) Frederik Coning, (7) Jacob Olycan, lieutenants; (8) Boudewijn van Offenberg, (9) Dirk Dirksz Scheepgen, (10) Jacob Schout, ensigns; (11) an attendant. The figures are ranged in order from left to right, thus: Those seated—1, 4, 7, 2, 6, 3; those standing—5, 8, 9, 11, 10. Painted in 1627.

Canvas, 68 inches by 90 inches.

In the Haarlem Town Museum, 1907 catalogue, No. 117.

433. BANQUET OF THE OFFICERS OF THE ARQUEBUSIERS' SHOOTING COMPANY (KLOVENIERSDOELEN) OF HAARLEM. Held on the occasion of the expedition to Bergen and Hasselt, October 18, 1622. B. 3; M. 3.—In an interior twelve figures sit or stand round a table with a white cloth spread for a meal. The composition is lowest in the centre, and rises at either side. Some of the men look at the spectator; others are conversing. All wear moustaches, and all but two have beards. Four wear broad-brimmed black felt hats with coloured plumes; the rest are bareheaded. They wear dark clothes; the commander has an orange sash, and the others have white, pale-blue, and orange sashes. Most of the figures are seen to a little above the knee; none is seen at full length. The room has sunlit walls. In the centre of the background is a window adorned with many coats-of-arms; through it are seen trees. On the left is the right-hand lower corner of another window. In the left foreground is the head of a greyhound. The figures are numbered, and named as follows: (1) Willem Voogt, colonel; (2) Johan Damius, treasurer; (3) Willem Warmond, (4) Johan Schatter, (5) Gillis de Wit, captains; (6) Nicolaas van Napels, (7) Outgert Akersloot, (8) Matthijs Haaswindius, lieutenants; (9) Ariaen Matham, (10) Lot Schout, (11) Pieter Ramp, ensigns; (12) an attendant. The picture is gayer in colour and cooler in lighting than the two preceding pictures. It is said to have been painted in 1627, but the statement is unconfirmed by evidence.

Signed with the monogram reversed, "H.F."; canvas, 72 inches by 106 inches.

In the Haarlem Town Museum, 1907 catalogue, No. 118.

434. ASSEMBLAGE OF OFFICERS OF THE ARQUEBUSIERS' SHOOTING COMPANY (KLOVENIERSDOELEN) OF HAARLEM. B. 4; M. 4.—In the open air fourteen officers are assembled. They fall into two distinct groups united by the figure of a man standing. The left group of seven has for

its centre the commander, who is seated in full face. A man stands on either side of the group, wearing a broad-brimmed black felt hat with a blue plume. The left-hand man is seen from the back in a three-quarter view to the right; the right-hand man is seen from the back in a three-quarter view to the left. The right group consists of six figures seated round a table. The central figure among these is that of a man seated on a table facing left. The second man from the right is the only one in this group who wears a hat. Between the two groups stands an officer facing three-quarters left. Most of the men look at the spectator. All except the ensign on the right have moustaches and pointed beards. They are in dark clothes. Three wear soft ruffs standing out from the neck; two wear lace collars; the others wear soft close-fitting ruffs. Six of them have blue sashes, three, orange sashes, and five, white sashes. Seven carry halberds or pikes; three of the pikes are adorned with gold. In the background are trees, with a house to the right. The figures are numbered, and named as follows: (1) Johan Claessoon Loo, colonel; (2) Johan Schatter, (3) Cornelis Bakker, (4) Andries van der Horn, captains; (5) Jacob Pieterszoon Buttinga, (6) Nicolaas Olycan, (7) Hendrik Pot, lieutenants; (8) Jacob Hofland, (9) Jacob Steyn, ensigns; (10) Dirk Verschuil, (11) Baltes Boudaert, (12) Cornelis Janszoon Ham, (13) Hendrik van der Boom, (14) Barent Mol, sergeants. The order from left to right is: 8, 3, 1 (with 10 behind), 9, 11, 2, 12, 5, 13, 4, 14, 6, 7. Painted in 1633.

Canvas, 81 inches by 132½ inches.

In the Haarlem Town Museum, 1907 catalogue, No. 119.

435. OFFICERS AND UNDER-OFFICERS OF ST. GEORGE'S SHOOTING COMPANY (ST. JORISDOELEN) OF HAARLEM. B. 5; M. 6.—In the open air nineteen persons are assembled. They are mainly arranged in two rows, one above the other. In the lower row of twelve there are three divisions. Both to right and left is a group of five, three standing to the front, while two others, farther back, are seen between them. These two groups of five are connected by two standing figures of almost the same height. The upper row descends a staircase from the left. About half of the men look at the spectator. All wear moustaches, and all but three have also small pointed beards; two have full beards, and one has an imperial. Most of them have long curls. Six wear broad-brimmed black felt hats with blue, white, and orange plumes. They are dressed in black or yellowish-brown, with white wristbands and collars usually of fine linen trimmed with lace and having scalloped edges; their sashes are blue, white, and orange. Eleven carry halberds or pikes; four hold standards, two of them blue, one orange, and one white or very pale-purple; the commander has a stick, and the treasurer a staff of command. The light falls from the left and illuminates some heads in the front row with special vividness. In the background are trees, and three houses are more or less visible. The men represented are numbered, and named as follows: (1) Johan Loo, colonel; (2) Michiel de Wael, treasurer; (3) Quirijn Damast, (4) Florens van der Hoef, (5) Nicolaas Graauwert, captains; (6) Hendrik

Pot, (7) François Wouters, (8) Cornelis Coning, (9) Hendrik Coning, lieutenants; (10) Dirk Dikx, (11) Lambert Woutersz, (12) Pieter Schout, (13) Mr. Jacob Druyvesteyn, ensigns; (14) Gabriel Loreyn, (15) Lucas van Tetrode, (16) Nicolaas van Loo, (17) Cornelis Symonss van der Schalcke, (18) Pieter de Jong, sergeants; (19) Frans Hals, painter. The figures are thus ranged in order: in the lower row from the left—11, 14, 1, 7, 2, 8, 4, 5, 15, 3, 10, 12; in the upper row from the left—18, 19, 13, 6, 16, 17, 9. Painted in 1639.

Canvas, 80½ inches by 164 inches.

In the Haarlem Town Museum, 1907 catalogue, No. 120.

436. THE GOVERNORS OF THE ST. ELIZABETH HOSPITAL AT HAARLEM. B. 6; M. 7.—In an interior five men are engaged in consultation. Four sit, one on each side of a table with a green cloth. The fifth stands. They are seen only to the knees. Only one of their hands is not shown. All have long curls, moustaches, and pointed beards. They are in black, with close-fitting and scalloped collars—trimmed with lace in three cases—and wristbands, and wear tall black hats. On the dark wall at the back hangs a map. On the table are a book, an inkpot, and, to the right, some money. The light falls from the left-hand upper corner, as is shown by the shadow on the wall. The two heads on the right are most strongly lighted. The sitters are numbered, and named as follows: (1) François Wouters, (2) Dirk Dirks Del, (3) Johan van Clarenbeek, (4) Salomon Cousaert, (5) Swert Sem Warmond. Painted in 1641.

Canvas, 60 inches by 100 inches.

The property of the St. Elizabeth Hospital.

In the Haarlem Town Museum, 1907 catalogue, No. 121.

437. THE GOVERNORS OF THE HOSPICE FOR THE AGED AT HAARLEM. B. 7; M. 8.—In an interior with a dark background, six men are assembled round a table. Five are seated. These are in black, with close-fitting white collars with scalloped edges and white wristbands, and tall broad-brimmed black hats on their long hair. The sixth man, the director of the hospice, is standing; he is also in black with a white ruff, but his head is bare. All except the man on the extreme left look at the spectator. On the table are a book and an inkpot. The tones are black, white, and flesh-colour. The only stronger colour is that of the red stocking on the left knee of the man seated on the extreme right. The whole is painted with great breadth and vigour. The men seated are named: Jonas de Jong, Mattheus Everswijn, Dr. Cornelis Westerloo, Daniel Deinoot, Johannes Walles. Painted in 1664.

Canvas, 67 inches by 100½ inches.

In the Haarlem Town Museum, 1907 catalogue, No. 122.

438. THE LADY GOVERNORS OF THE HOSPICE FOR THE AGED AT HAARLEM. B. 8; M. 9.—In an interior, with a landscape painting on the back wall, five old ladies are assembled round a table. Four are seated; the fifth, the directress of the hospice, stands on the extreme right. All are in black, with white collars and

wristbands. Three wear white caps ; the two others have black widows' caps. The lady governors look at the spectator ; the directress looks past him. On the table are a book and other objects. It is very broadly painted with great variety in the lighting. The women seated are named : Adriaentje Schouten, Marijtje Willems, Anna van Damme, Adriana Bredenhof. Painted in 1664.

Canvas, 66 inches by 98 inches.

In the Haarlem Town Museum, 1907 catalogue, No. 123.

439. **A FAMILY PORTRAIT GROUP IN A LAND-SCAPE.** M. 88.—In the right centre sit the parents. The mother, on the right, faces three-quarters left. She wears a dark dress, a full ruff, a white cap, and white wristbands trimmed with lace. Her head is bent forward, and she looks down at her little daughter whose right hand she holds in her left. The child looks up at her with a smile, and holds up an apple in her left hand. On the extreme right, beside the mother, stands the eldest daughter, a girl of about twenty. Her left hand, holding a basket, hangs straight down ; she stretches out her right hand with an apricot and another fruit to the little child, at whom she is looking down. She wears a dress of a dark purplish-green and bronze colour, a white cap, a thin and close-fitting linen collar trimmed with lace, and wristbands of the same materials. To the left of the mother sits the father, facing the spectator, with his head inclined three-quarters right and his legs turned slightly to the left. He looks to the right into space. His right hand is extended on his breast ; his left hand is not shown. He has long black hair, a short moustache, and an imperial. He wears a tall black felt hat, a dark costume with a narrow and close-fitting linen collar edged with lace, long stockings, and shoes. Between him and his wife, but farther back, stands the eldest son. He looks down towards the left, but not at his father. He has long curls, and is bareheaded. He is dressed in grey with a plain white linen collar. To the left, behind the father, is the second son, dressed like his brother, but wearing a tall hat on his long hair. His hand points towards an infant on the left, but he is looking beyond it. To the left again, and slightly nearer the front, is the third son, also in grey, and bareheaded. He is seen in profile to the left ; he has fallen on his left knee in front of the infant, grasps its right hand in his left, and with his right hand holds up a rose at which it grasps. To the left of the boy is the nurse, seen in full face, who holds the infant on her right arm, so that it faces three-quarters right. Between the nurse and the father, in front of the third son, a little girl sits on the ground, facing three-quarters right. She holds a basket with her right hand and searches for something in it with her left ; she wears a dress of purplish-green and bronze colour. Behind the figures is the edge of a wood. To the left is a view over a very dark-green plain with four cows. The sky is clouded over, but grows lighter on the horizon. The prevailing tones are the black and grey of the costumes and the very bluish-white of the collars. The male members of the family are of a somewhat Jewish type. Probably the picture has been cut down at the top and at the bottom.

Canvas, 60½ inches by 101 inches.

In the collection of Lord Talbot de Malahide, Malahide Castle, near Dublin.

Purchased by the State in August, 1908 (for £25,000).

In the National Gallery, London, No. 2285.

440. A FAMILY GROUP OF FOUR PERSONS. B. 35; M. 87.—On a terrace, to the left, stands a man facing the spectator. He wears a broad-brimmed black hat and a black costume with a close-fitting ruff. His right foot is advanced. He turns his head three-quarters right, and makes a gesture with his right hand as if he is speaking. His wife, seated to the right, listens with a smile. Her right arm hangs down; her left hand is at her breast. She wears a black dress, a white cap, a white ruff, and thin white wristbands. To the right of her two laughing girls hold each other's hands. The elder one, to the left, holds an orange in her right hand. She is in black; the younger girl, to the right, is in brown or yellowish-grey. Both wear lace-trimmed caps and collars. Behind the figures is a table on which are a wine-glass and a lemon. In the background is a building overgrown with foliage; a drapery hangs down on the left; to the right is a view of a garden with a house. Roses are strewn in the foreground.

Canvas, 44 inches by 36 inches.

Exhibited in Paris, 1883, in an exhibition of masterpieces.

Sales.—J. van Leeuwaarden, widow of P. Merkman, Haarlem, September 21, 1773, No. 4.

(Probably) O. W. J. Berg van Dussen Muilkerk, Amsterdam, July 7, 1825, No. 44 (151 florins).

In the possession of the dealer Nieuwenhuys, 1862.

Sales.—Vicomte du Bus de Gisignies, Brussels, May 7, 1882, No. 33.

E. Secrétan, Paris, July 1, 1889, No. 126.

In the collection of the late Rodolphe Kann, Paris.

In the possession of the London dealers Lawrie and Co.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 55.

In the collection of R. B. Angus, Montreal.

441. A FAMILY GROUP OF FIVE PERSONS IN THE OPEN AIR. M. 89.—To the left sits a man, holding in his right hand the left hand of his wife, who is seated beside him to the right. He looks at her and she at him. The man has a slight moustache and imperial, and wears a tall black hat, a black velvet costume with a lace collar and wristbands, and high riding-boots lined on the inside. The woman wears a greenish-grey dress with a black bodice and over-skirt trimmed with yellow bows, and a white cap, collar, and wristbands all trimmed with lace. Her left hand rests on her left knee. To the left, beside the man, stands a youth, holding a stick in his right hand and resting the left at his side. He looks with a smile at the spectator. He wears a black hat, a black velvet jacket with a collar and wristbands, short breeches, and shoes. To the right, beside the woman but farther back, stands a little negro boy; he wears a dark-brown costume with a white collar, and looks at the spectator. Farther right again, in the same plane as the man and woman, stands their daughter, looking towards the left

foreground. Her right arm hangs down at her side ; in her left hand she holds a closed fan. She wears a dark dress, a white headdress with red ornaments, a thin white collar, and wristbands. Beside her to the right crouches a poodle. In the background to the left are trees, while in the right distance is a town. It is all painted in neutral grey tones, relieved only by the red of the riding-boots. Painted about 1640.

Canvas, 79 inches by 112 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1906, No. 102.

In the possession of the Warde family since about 1750.

In the collection of Colonel Warde, Squerries Court, Westerham, Kent ; sold to a Continental collection, October 1909 (for, it is said, £55,000).

441a. A Family Portrait.

Mentioned in the inventory of the estate of Gerrit van Hoogmade, who died at Leyden, 1682—noted by A. Bredius.

442. Portrait of a Man and a Woman.—Very loosely painted.
41 inches by 30 inches.

Sale.—Johan Balthasar Krauht and others, The Hague, October 7, 1771, No. 208 (40 florins, Meusche).

443. A Group of Four Figures.—In a garden in front of a house a man sits to the left on a stone bench beside a comely woman. On the right stand another young man and a young lady. All are very richly dressed, and appear to be members of a family of position.

Canvas, 23 inches by 28 inches.

Sale.—J. van der Linden van Slingelandt, Dordrecht, August 22, 1785, No. 167 (125 florins, Delfos).

444. A Family Portrait.—Father, mother, and several children.
Canvas, 63 inches by 68 inches.

Sale.—J. A. Bennet, Leyden, April 10, 1829, No. 57 (45 florins, bought in).

445. A Corporation-Piece.—With twenty-seven life-sized figures, showing the hands.

Dated 1636 ; canvas, 72 inches by 124½ inches.

Sale.—L. Casterman and others, Antwerp, July 19, 1858, No. 69.

446. Portrait of Two People of Rank on One Panel.—This double portrait is related to the guild portraits at Haarlem.

Sale.—Ant. Sils, Antwerp, March 21, 1882, No. 191.

446a. A Head.

Mentioned in *Obreen's Archiv*, iv. 135.

On July 28, 1663, Johan de Baen sent a head by Frans Hals to the sale-room of The Hague "Confrerie" ; he sold it in 1669 to Bernouts.

446b. A Head.

Mentioned on December 7, 1677, among pictures whose loss Pieter van Poelgeest of Leyden was to make good—noted by A. Bredius.

446c, d, e. Three Heads.

Mentioned in the inventory of the goods left by the Amsterdam painter J. van der Cappelle, dated January 4, 1680; see *Oud Holland*, x. 34, Nos. 78, 88, 161.

446f. A Head.

Sale.—Amsterdam, May 28, 1706, No. 73.

446g. A Small Head.

Sale.—Cornelis van Lill, Dordrecht, June 18, 1743 (Hoet, ii. 95), No. 60 (2 florins 10).

446h. A Small Head.

Sale.—Maria Beukelaar, Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 325), No. 166 (4 florins 10).

446i. A Head in Colours.

Mentioned in the catalogue of the collection of A. van der Mieden, sold at The Hague, 1804—noted by A. Bredius.

447. A Landscape.

Mentioned in the inventory of Lambert Keller, Amsterdam, January 1680 (valued at 6 florins 30)—noted by A. Bredius.

447a. A Picture.

Mentioned in the inventory of Isaack Schol, Haarlem, October 1634—noted by A. Bredius.

447b. A Small Picture.

Mentioned in *Oud Holland*, xxiv. (1906), 240.

On May 12, 1639, Lucas Luce and Hendrik Uylenborch valued a Frans Hals in the possession of the widow of Cornelis Rutgers, Amsterdam (at 12 florins).

447c and d. Two Pictures.

Circular.

Mentioned in the inventory of Cornelis van der Tin, Haarlem, September 22, 1647—noted by A. Bredius.

447e. A Picture.

Mentioned in *Oud Holland*, xii. (1894), 146, in the goods left by Trijntge Pieters, widow of Crijn Hendricksz Volmarijn, which were sent on March 12, 1648, to the Rotterdam Orphanage.

447f. A Picture.

Mentioned in a Leyden valuation of 1650 (valued at 15 florins)—noted by A. Bredius.

447g, h, i. Three Small Pictures.

Mentioned in the inventory of Dirck Thomas Moelengraeft, Amsterdam, January 13, 1654—noted by A. Bredius.

447j. A Picture.

Sold for a debt by Cornelis van der Lucht, Leyden, November 2, 1657 (for 5 florins)—noted by A. Bredius.

447k, l, m. Three Pictures.

Mentioned in the inventory of Jan Hubrecht, Leyden, October 20, 1669—noted by A. Bredius.

447n. A Picture.

Mentioned in the inventory of the estate of Gerrit van Hoogmade, who died at Leyden, 1682—noted by A. Bredius.

447o. A Picture.

Mentioned in the inventory of the goods of Johannes de Vriendt, Leyden, when he was separating from his wife, 1687 (valued at 3 florins)—noted by A. Bredius.

447p, q. Two Pictures.

Mentioned in the valuation of the goods left by Simon Vliethoorn, Leyden, April 11, 1690, No. 4 and No. 9 (valued at 3 florins apiece); see *Oud Holland*, xviii. 116.

447r. A Picture.

Sale.—Hendrik Bagh, Leyden, August 24, 1761, No. 88 (3 florins).

447s. A Cabinet Piece.

Mentioned in *Obreen's Archiv*, vii. 242.

The Dutch Government was advised by C. Apostool, Director of the Amsterdam Rijksmuseum, on May 3, 1832, to buy it (for 450 florins), but declined.

Sale.—Amsterdam, May 14, 1832, No. 30.

A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED

- 1614. 159. Johannes Bogaert. Dated in the inscription on Jan van de Velde's print. Lost.
- 1616. 205. Pieter Cornelisz van der Morsch. Earl of Northbrook, London.
- 431. Banquet of the Officers of St. George's Shooting Company of Haarlem. Haarlem Museum.
- 1617. 222. Theodorus Schrevelius. E. Warneck, Paris.
- 1618 or before. 245. Jacobus Zaffius. Dated in the inscription on Jan van de Velde's print. Lost.
- 1619. 270. Portrait of a Man standing. Dijon Museum.
- 1623. 139. Junker Ramp and his Girl. B. Altman, New York.

1624. 280. Portrait of an Elderly Man. Weber Gallery, Hamburg.
 291. The Laughing Cavalier. Wallace Collection, London.
1625. 208. Jacob Pietersz Olycan. The Hague Gallery.
 209. Aletta Hanemans. The Hague Gallery.
 255. Portrait of a Deformed Man. Kaiser Friedrich Museum, Berlin.
1626. 202. Michiel Jansz van Middelhoven. A. Schloss, Paris.
 203. Sara Andriesdr. Hessix. A. de Ridder, Cronberg.
 224. Petrus Scriverius. The late H. O. Havemeyer, New York.
 225. Anna van den Aar. The late H. O. Havemeyer, New York.
 246. Portrait of a Man seated. Earl Spencer, Althorp.
1627. 149. Johannes Acronius. Kaiser Friedrich Museum, Berlin.
 252. Portrait of a Man. Kaiser Friedrich Museum, Berlin.
 432. Banquet of the Officers of St. George's Shooting Company of Haarlem. Haarlem Museum.
 433. Banquet of the Officers of the Arquebusiers' Shooting Company of Haarlem. Haarlem Museum.
1628. 223. Theodorus Schrevelius. Princess Charles of Hesse, Cronberg.
 292. Portrait of a Man. Earl of Radnor, Longford Castle.
 386. Portrait of a Woman. Earl of Radnor, Longford Castle.
1629. 92. A Lute-Player. A. Baehner sale, Cologne, 1889.
 154. Paulus van Beresteyn. Louvre, Paris.
 155. Catharina Both van der Eem. Louvre, Paris.
1630. 151. Samuel Ampzing. Sir W. Van Horne, Montreal.
 162. Willem van der Camer. Suyderhoef's print. Lost.
 286. Portrait of a Man. Buckingham Palace, London.
 312. Portrait of a Man. Mrs. Byers, Pittsburg.
- 1630 (or 1631 ?). 295. Portrait of a Young Man. Earl Amherst, Sevenoaks.
1631. 200. Nicolaes van der Meer. Haarlem Museum.
 201. Cornelia Claesdr. Voogt. Haarlem Museum.
- 1631 (or 1630 ?). 295. Portrait of a Young Man. Earl Amherst, Sevenoaks.
1632. 262. Portrait of a Man. Bordeaux Museum.
1633. 281. Portrait of a Man. National Gallery, London.
 298. Portrait of a Man. Mrs. Morris K. Jesup, New York.
 371. Portrait of an Old Woman seated. James Simon, Berlin.
 434. Assemblage of Officers of the Arquebusiers' Shooting Company of Haarlem. Haarlem Museum.
1634. 160. Pieter Christiaensz Bor. Boymans Museum, Rotterdam. Burnt in 1864.
 218. Catharina Brugman, wife of T. Roosterman. F. Kleinberger, Paris.
 269. Portrait of a Boy. Amalienstift, Dessau.
 354. Portrait of a Man. F. J. Gsell sale, Vienna, 1872.
 375. Portrait of a Lady standing. A. de Ridder, Cronberg.
1635. 147. Portrait of the Painter. H. C. Frick, New York.
 166. Feyntje van Steenkiste, wife of L. de Clercq. Rijksmuseum, Amsterdam.
 179. Thomas Edgar. A sale in London, June 22, 1903.

199. Isaac Abrahamsz Massa. Dated in the inscription on A. Matham's print. Lost.
325. Portrait of a Man. Duke of Bedford, Woburn Abbey.
380. Portrait of a Lady. Baron Albert von Oppenheim, Cologne.
388. Portrait of a Lady seated. The late C. T. Yerkes, New York.
1636. 99. A Laughing Boy. Madame André-Jacquemart, Paris.
445. A Corporation-Piece. L. Casterman sale, Antwerp, 1858.
- 1636 (or 1656 ?). 347. Portrait of a Man. H. Farrer, London, 1857.
1637. 226. Caspar Sibelius. M. C. D. Borden, New York.
275. Portrait of a Man seated. Sir Edgar Vincent, Esher.
421. An Old Woman. Baron E. von Niesewand sale, London, 1886.
428. The Company of Captain Reynier Reael and Lieutenant Cornelis Michielsz Blaeuw of Amsterdam. Rijksmuseum, Amsterdam.
1638. 164. Jean de la Chambre. W. C. Alexander, London.
276. Portrait of a Man. Städel'sches Kunstinstitut, Frankfort-on-Main.
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316. Portrait of a Humpbacked Man. Royal Palace, Stockholm.
393. Portrait of a Woman. Royal Palace, Stockholm.
398. Portrait of a Well-Dressed Woman. Baron Albert von Rothschild, Vienna.
- 1638 (?).¹ 282. Portrait of a Man seated. J. Pierpont Morgan, London.
1639. 212. Maria Claesdr. Voogt. Rijksmuseum, Amsterdam.
288. Portrait of a Man. Sir J. B. Robinson, London.
435. Officers and Under-Officers of St. George's Shooting Company of Haarlem. Haarlem Museum.
1640. 156. T. Blevet. Dated in the inscription on Th. Matham's print. Lost.
368. Portrait of a Woman standing. The late A. von Carstanjen, Berlin.
379. Portrait of a Woman. Ghent Museum.
422. Portrait of a Woman. Baron de Woelmont, Brussels, 1888.
1641. 436. The Governors of the St. Elizabeth Hospital at Haarlem. Haarlem Museum.
1643. 75. A Toper seated. C. and F. Sandberger sale, Cologne.
157. Bodolphe. J. Pierpont Morgan, New York ; lent to the Metropolitan Museum.
158. Madame Bodolphe. J. Pierpont Morgan, New York ; lent to the Metropolitan Museum.
169. Joseph Coymans. Sir G. Drummond, Montreal.
302. Portrait of a Man. Duveen Brothers, Paris.
332. Portrait of a Man. Widow Merkman sale, Haarlem, 1773.
402. Portrait of a Woman. Widow Merkman sale, Haarlem, 1773.
356. Portrait of an Old Man. D. van der Kellen, jun., Amsterdam, 1873.
360. Portrait of a Man. Mrs. C. P. Huntington, New York.
392. Portrait of a Woman. Stettin Museum.

¹ The last figure is doubtful.

1644. 170. Dorothea Berck. Mrs. C. P. Huntington, New York.
185. Harmen Hals (?). Chicago Art Institute.
230. David Teniers (so called). L. Miéville sale, London, 1899.
234. Nicolaes Tulp (?). J. Six, Amsterdam.
236. Conradus Viëtor. Marquess of Bute, London.
304. Portrait of a Man. Duveen Brothers, London.
415. Portrait of a Woman. Rixon sale, London, 1876.
417. Portrait of a Woman. Duveen Brothers, London.
1645. 168. Balthasar Coymans. Mrs. C. P. Huntington, New York.
193. Johannes Hoornbeck. Brussels Museum.
221. Jasper Schade van Westrum. Rudolphinum, Prague.
1647. 65. The Toper. A. de Ridder, Cronberg.
1648. 299. Portrait of a Man. C. M. Schwab, New York.
306. The Itinerant Painter. Baron de Schlichting, Paris.
372. Portrait of a Woman. Boston Museum, U.S.A.
1656. 213. Tyman Oosdorp. Kaiser Friedrich Museum, Berlin.
1663. 357. Portrait of a Man. Neville D. Goldsmid sale, Paris, 1876.
1664. 437. The Governors of the Hospice for the Aged at Haarlem.
Haarlem Museum.
438. The Lady Governors of the Hospice for the Aged at Haarlem.
Haarlem Museum.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE
PICTURES ENUMERATED BY BODE AND MOES

Dr. W. Bode's *Studien zur Geschichte der holländischen Malerei* contains a list of Hals' pictures, referred to as "B"; and E. W. Moes gives another list in his *Frans Hals, sa vie et son œuvre*, Brussels, 1909, referred to as "M."

The number in the first column of a picture described by Bode or by Moes corresponds in this catalogue to the number given in the second or third column respectively.

Thus, if the reader desires to find B. 13, he must look for 13 in the first column and then notice the corresponding number in the second column headed "B.," namely, 139. Thus B. 13 = HdG. 139.

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16	(³)	155	37	49	147	58	203	208
17	63	(¹)	38	304	148	59	218	209
18	212	156	39	379	185	60	375	210
19	428	159	40	173	306	61	137	211
20	152	160	41	119	= M. 163	62	(⁴)	212
21	234	161	42	389	186	63	117	213

¹ Portrait Group of the Beresteyn Family.—Since this picture was taken down from its high place on the wall of the Grande Galerie in the Louvre and rehung in one of the new cabinets where it can be studied in detail, its attribution to Frans Hals has been generally doubted. Critics are not agreed as to its probable painter. H. G. Pot's name is perhaps received with most favour.

² The Roguish Fool, Rijksmuseum; it is a copy of 98 (B. 45).

³ Zither-Player, Beurnonville sale, Paris, 1881, No. 306; a copy after the picture by Judith Leyster, formerly in the Six collection, now in the Rijksmuseum, Amsterdam.

⁴ The Roguish Fool, painted about 1635, formerly in the collection of Count Mnischez, Paris; it is a copy.

	B.	M.		B.	M.		B.	M.
64	= B. 57	215	96	137	379	127	263	275
65	224	217	97	95	316	128	307	262
66	225	218	98	134	393	129	308	281
67	161	257	99	265	276	130	309	269
68	51	221	100	374	378	131	310	354
69	300	222	101	268	256	132	381	280
70	423	223	102	266	368	133	(7)	325
71	259	(1)	103	267	315	134	286	295
72	(2)	224	104	26	392	135	236	282
73	242	225	105	271	157	136	251	360
74	419	226	106	272	158	137	287	302
75	141	228	107	277	299	138	(8)	310
76	33 ^a	229	108	278	372	139	(9)	293
77	148	231	109	276, 378	274	140	147	(10)
78	20	232	110	(5)	377	141	291	278
79	222	234	111	280	253	142	230	279
80	(3)	235	112	29	367	143	205	313
81	115	236	113	28	326	144	215	249
82	262	236 ^a	114	133	399	145	382	300
83	253	242	115	132	322	146	285	303
84	367	243	116	(6)	397	147	53	301
85	149	244	117	11	320	148	(11)	247
86	252	245	118	32	396	149	292	248
87	429	440	119	315	270	150	386	= M. 149
88	254	439	120	392	291	151	293	251
89	255	441	121	321	255	152	283	264
90	81	427	122	311	246	153	176	107
91	(4)	430	123	191	252	154	137	(11)
92	108	429	124	221	288	155	325	284
93	213	292	125	397	285-6	156	...	287
94	124	386	126	322	312	157	...	= M. 156
95	110	304	126*	354	...	158	...	= M. 168

¹ Portrait of Theodorus Schrevelius (wrongly called P. Scriverius), in the collection of Count Bloudoff, 1873. [Probably identical with 222 (M. 69).]

² The Boon Companions, Rothan sale, Paris, 1890; not a Frans Hals, but a school piece showing the influence of Brouwer.

³ Portrait of Jan Barents, in the possession of Madame Lacroix; a weak forgery.

⁴ The Merry Toper, Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 801B.; by Judith Leyster.

⁵ A Small Portrait of a Youth, half-length, Städel'sches Kunstinstitut, Frankfurt-on-Main; not by Frans Hals.

⁶ Portrait of a Man, Schwerin; school of Frans Hals.

⁷ Head of an Old Woman, Bridgewater House; it used to hang too high to be examined in detail; it is by another hand and only part of a picture.

⁸ Portrait of the Painter, in the collection of Lewis Fry, Clifton; not by Frans Hals.

⁹ A Laughing Boy, in the collection of Lord Ronald Sutherland Gower; probably by Jan Miense Molenaer.

¹⁰ Portrait of an Officer, in the possession of Duveen, Paris; identical with M. 137 or M. 147 (302 or 301).

¹¹ An Elderly Man, in the collection of the Earl of Derby, Knowsley; competent judges assert that this is not by Frans Hals.

	M.		M.		M.		M.
159	289	188	380	218	81	248	21
160	= M. 159	189	388	219	83	249	43
161	283	190	398	220	84	250	41
162	294	191	417	221	88	251	44
163	103	192	385	222	85	252	54
164	254	193	389	223	137	253	50
165	259	194	390	224	134	254	49
166	258	195	391	225	135	255	51
167	260	196	365	226	= M. 225	256	53
168	261	197	382	227	125	257	52
169	271	198	381	228	124	258	110
170	272	199	383	229	11	259	205
171	277	200	376	230	32	260	108
172	266	201	369	231	38	261	109
173	267	202	370	232	27	262	115
174	268	203	= M. 200	233	30	263	119
175	(¹)	204	(²)	234	116	264	63
176	263	205	387	235	28	265	= M. 155
177	321	206	384	236	29	266	99 ^a
178	324	207	373	237	87	267	95
179	273	208	141	238	118	268	96
180	307	209	139	239	33	269	66
181	308	210	86	240	31	270	= M. 241
182	309	211	133	241	68	271	65
183	319	212	= M. 211	242	39	272	67
184	297	213	91 ^b	243	19	273	64
184 ^a	298	214	82	244	18	274	(⁴)
185	296	215	(³)	245	31 ^b	275	122 ^a
186	371	216	98	246	20		
187	375	217	97	247	17		

¹ Portrait of a Man, Schwerin; school of Frans Hals.

² Portrait of a Woman, in the collection of Baron Albert von Rothschild, Vienna; by Judith Leyster, and signed with her monogram.

³ The Lute-Player, in the collection of Earl Howe, Gopsall; compared with Earl Howe's "Portrait of a Man" (107), which, judging from the costume, must be of the same period, it looks too uncertain in handling to be a Frans Hals; most probably it should be attributed to Judith Leyster.

⁴ The Smoker, in the collection of A. Schloss, Paris; it is probably derived from a lost original.

SECTION X

ADRIAEN VAN OSTADE

THE story of the life of Adriaen van Ostade is very quickly told. He was born at Haarlem in December 1610, and was buried there on May 2, 1685. He spent his whole life in his native town. About the year 1627 he and Adriaen Brouwer were pupils together under Frans Hals. In their choice of subjects the pupils were more closely related to one another than to their master. Both chose to represent the daily life of the lower classes. In his early years Ostade painted scenes with music, dancing, and drinking more frequently than pictures of family life or of common occupations, such as attending school, or pig-killing, and the like.

As in his choice of subject, so in his method of painting, his colouring or his lighting, Ostade does not appear to be influenced by Hals to any appreciable extent. His colours are carefully blended; he shows none of those sudden transitions from one tone to another which Frans Hals employed throughout his life. The light falls through a small opening, usually invisible to the spectator, on Ostade's principal group, and illuminates it somewhat harshly, with the floor and the wall. His palette is limited to a few, mostly cool and neutral, tints—a pale blue, light grey, purple, with the various brownish hues and intermediate tones. His groups contain a rather large number of figures. He delights in violent action and in heads that are caricatured. Pictures of this kind fill the first period of Ostade's artistic development, from about 1630 to 1640. At this later date the period of storm and stress ends. The lighting becomes less harsh and more harmonious in its effect. The themes become more restful, the figures truer to life; the artist widens his choice of subject and enriches his colour. Domestic scenes now form a larger part of Ostade's work. He paints quiet conversation pieces, often with only two or three figures. He depicts games—at backgammon or skittles or with a ball—more frequently than the quarrels, often ensuing on those games, in which he had formerly delighted. He shows an increasing interest in open-air scenes, and even tries his skill at Biblical themes, portraits, and portrait-groups. The light and shade of his interiors are especially well rendered. Thus the master gradually approaches his maturity, roughly co-extensive with the years 1650-70.

But about the year 1670 there comes a notable decline. Following the general course of Dutch art, the decadence of Ostade is marked by smoother execution, gayer colour-schemes, and a growing insipidity of colour and expression. His figures lose their individual character and become mere types. He shows a preference for single notes of colour, such as a blue jacket or a brilliant white cap. Many of his pictures look like translations into oil of his water-colours, which enjoyed a high popularity, and must have brought Ostade a great deal of money. Not only his early pictures, but even his simple pen-drawings, are to be preferred to those gaudy water-colours. Ostade has left a very considerable number of works of both these kinds. In his etchings, fifty of which exist, the same development may be traced as in his pictures and drawings. More than once Ostade both painted or drew and etched precisely the same subject. The etchings have thus served as models for forged pictures and water-colours.

The place which Adriaen van Ostade occupies in Dutch art is not easily defined in a few words. While, on the one hand, he has admirable qualities as a draughtsman and painter, which advance him to the front rank, he is, on the other hand, so far inferior to masters like Brouwer and Jan Steen in versatility, originality, and the power of depicting character that he cannot retain so exalted a position. His rendering of the light and shade in interiors, illumined by sunlight falling through small rounded panes, is one of his chief merits; he is surpassed in this respect by no other artist. On the other hand, in the rendering of materials he is far inferior to masters like Metsu, Ter Borch, and Jan Steen. He never acquired a complete command of pigment as a means to an end in the same degree as those painters did. Although, no doubt, comparisons are always unsatisfactory, still it may be said that Ostade occupies in Dutch art much the same position relatively to Jan Steen as Teniers holds in Flemish art compared to Brouwer.

PUPILS AND IMITATORS OF ADRIAEN VAN OSTADE

Adriaen van Ostade's chief pupil was his brother Isack, whose works are described in the next section.

Among the other pupils, CORNELIS DUSART (1660-1704) unquestionably comes nearest to the master. He must have entered Adriaen's studio shortly before the year 1680, and contrived to imitate the style or his later period so exactly that it is often very difficult to distinguish the works of the two painters. Yet, on a more careful examination, Dusart will be found to rank below his master in every respect, whether in delicacy of colouring, in perfection of technique, or in the rendering of material and of character. However, there must be a certain number of Ostades in the style of Dusart and Dusarts in the style of Ostade, on which master and pupil both worked, for in the sale catalogue of Dusart's goods (1708)

many pictures are described as the results of their collaboration (*see*, for instance, Nos. 74*a*, 123*a*, 148*b*, *c*, *d*, *e*, and so on).

While Dusart was a pupil of Ostade's in his later period, a certain A. VICTORIJN or VICTORINUS took as his models the pictures of the early period. We know nothing of his life—not even whether he was a Dutchman. The few signed pictures of his, that have been seen by the writer, are in the royal palaces of Denmark. In these, Victorinus imitates the compositions of Ostade's early years, especially the series representing the five senses (*see* Nos. 6-27). A somewhat elaborate composition by him, of a village school, was offered for sale to the Mauritshuis, The Hague, a few years ago. Herr Kurt Freise, who has assisted with this volume, is publishing an article on Victorinus.

Although JAN MIENSE MOLENAER can scarcely be regarded as one of Ostade's pupils, for he was a fellow-student of Ostade's under Frans Hals, his pictures are very often ascribed to his more famous and more prosperous contemporary. He himself had a less talented and unimportant brother, BARTHOLOMEUS MOLENAER, who was at work about 1640; this man owed far more to Ostade than to his own brother, and, like Victorinus, showed a preference for Ostade's early pictures.

Of higher artistic importance than the two men just named is CORNELIS BEGA (1620-64). He developed his art independently and thus shows fewer traces of Ostade's influence in his pictures, despite the similarity of their themes; his etchings, however, bear an unmistakable resemblance to Ostade's.

The statement repeated in all the authorities, that Richard Brakenburg (1650-1702) was a pupil of Ostade's, is probably based on a hasty reading of a passage in Houbraken (iii. 383), who merely says that Brakenburg painted rustic groups in the manner of Ostade.

On the other hand, it is certain from his own memoranda that MICHEL VAN MUSSCHER (1645-1705) worked for three months of the year 1667 in Ostade's studio. It cannot be said that the influence of his last teacher left permanent traces in Van Musscher's work.

At about the same time, one of the least known of his pupils must have been working in Ostade's studio, namely, JOHANNES DE GROOT, whose only signed pictures, now in the Coblenz Museum, are dated 1670. He is said to have been born in 1650 and lived till 1726. In his later life he was a coffee-merchant and also a picture-dealer; this fact explains—not to the disadvantage of art—the rarity of his pictures.

Imitators of Ostade who must not go unmentioned here are those numerous but unnamed artists who, with the help of Ostade's etchings and drawings, produced pictures in his manner which sometimes even in the great collections pass for the master's own works. Reference may be made, for instance, to the note on a picture in the Rijksmuseum under No. 311*a*.

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—

"Sm." = Smith, "Catalogue Raisonné," vol. i. (1829).

"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

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CATALOGUE RAISONNÉ

1. THE ANGELS APPEARING TO THE SHEPHERDS.

—A road runs from the right foreground to the left background. Beside it to the left, in shadow, are part of the flock, with a cow and two goats, standing or lying down. One shepherd, in a green doublet, lies asleep on the road to the right. Another kneels behind him and raises his hands in adoration of an angel appearing out of dark clouds above to the left. Behind the kneeling man is a woman with a black cap in a wooden hut. Farther to the left are another shepherd and a cringing boy, with cattle and sheep. In the right foreground a dog seems to be barking at the angel. A very interesting picture of the early period. The light and shade is very much in the style of Rembrandt. There is little local colour; the tones are almost all yellowish-brown.

Signed in full on the right at foot; panel, 27½ inches by 22 inches.

From Salzdahlum.

Probably identical with "The Nativity" in a sale:—Amsterdam, August 31, 1740 (Hoet, ii. 8), No. 14 (635 florins).

In the Brunswick Picture Gallery, 1900 catalogue, No. 300.

2. THE ADORATION OF THE SHEPHERDS. Sm. 203,

and Suppl. 102.—In a large rustic interior the Virgin, seated on the left, looks at the Child lying on straw in a manger beside her. Four shepherds, a woman, and a child surround the manger in adoration. Joseph, holding a book, stands behind the Virgin and looks at the Child. Farther back, near an open arched doorway, are two figures with an ass. To the left, behind the shepherds, is a cow. "This admirable picture was painted in the artist's most successful time, and is finished with extraordinary care and brilliancy of colour," says Sm., who conjectures that the painter and his wife served as models for Joseph and the Virgin, and that other members of his family sat for the other figures.

Signed in full on the left, and dated 1667—or, according to Waagen, 1669; panel, 18 inches by 16 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 396; and by Waagen, Suppl. 296.

Exhibited at Manchester, 1857, No. 1702; at the Royal Academy Winter Exhibition, London, 1882, No. 91; and at the Burlington Fine Arts Club, London, 1900, No. 42.

In the collection of Madame Reuver of Delft, sold as a whole (for 40,000 florins) in 1750 to the Landgraf of Hessen-Kassel.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 60.

In the collection of the Empress Josephine, Malmaison, 1808.

Purchased at the Malmaison sale by Delahante, and sold to John Webb, who sold it to the Chevalier Erard, 1823.

In the collection of the Chevalier Sébastien Erard, Paris, 1829 (Sm., who valued it at £1050).

Sales.—Chevalier Erard, Paris, April 23, 1832, No. 104 (11,950 francs).

W. Williams Hope, London, June 14, 1849 (£472 : 10s., Woodin).

In the collection of John Walter, Bearwood.

In the collection of the late Alfred Beit, London.

In the collection of Otto Beit, London.

3. A HERMIT IN HIS CELL.—He sits on a stone seat beside an old wall under a thatched roof, near the roots of a tree. He faces three-quarters left, and reads a large book which he holds with both hands. His wrinkled face is framed in his long white hair and beard. He wears a long brown garment laced in front, shoes, and leggings. Behind him to the right is a skull. A water-bottle stands in a niche beside him. A very notable and genuine picture of Ostade's first period. In the style of Rembrandt.

Signed in full on the right at foot ; panel, 26½ inches by 23 inches.

Exhibited at Düsseldorf, 1904, No. 357.

Purchased at Amsterdam, 1888.

In the Weber Gallery, 1907 catalogue, No. 257 (old No. 219).

3a. A Hermit.

Signed with the monogram.

Sale.—Anthoni Daems, Amsterdam, April 28, 1706, No. 56.

3b. A Monk at Prayer.—By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 107.

3c. St. Anthony in a Grotto.—He reads a book. A woman offers him drink.

Sale.—B. Mallinus, Brussels, September 22, 1842, No. 25.

4. A Hermit.—A hermit with long white hair and beard sits before his cell reading a folio. Beside him to the right are books and a skull. In the manner of Rembrandt.

Signed in full on the right at foot ; panel, 24 inches by 18½ inches.

Sale.—C. Turner of London, Berlin, November 17, 1908, No. 63.

5. A Monk at Prayer.—Half-length. He wears a cowl, and faces three-quarters right. In his clasped hands, which are bent down, he holds a cross, a skull, and a rosary. To the left is foliage ; to the right is the sky.

Described from a mezzotint by J. Holaert.

6. SMELL.—A peasant smelling his tobacco-box. He leans his left hand, in which is a clay pipe, on the corner of a table to the right. With his right hand he holds a tobacco-box to his nose. He wears a brown coat and cap. He has a slight moustache, and brown hair. Greyish-brown background.

Panel, 4 inches by 3½ inches.

In the Brunswick Picture Gallery, 1900 catalogue, No. 301.

7. TASTE.—Peasants and women carousing in a tavern—in all eleven figures. On the left a fat man, seen from the back in a three-

quarter view to the right, stands drinking from a mug. An equally stout woman sits to the right in front of a rude table, resting her left hand on her hip, and holding a knife in her right, and looks at the drinker. Behind her are two other men, one of whom is busy with the food on the table. In the right centre foreground sits a drunken man who is vomiting. Farther right a stout woman, seated on a little chair, stirs a large pot hanging over the fire. Behind her a man offers drink to a woman. Farther back a man greets another who enters at the door, which is rather high up. An early picture, dating from about 1635-40, in the usual pink, light-grey, and blue tones. [Pendant to 8. Compare 236.]

Panel, 16 inches by 23 inches.

In the Esterhazy collection, Vienna.

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 486 (old No. 281).

8. Smell.—In the centre sits a country-woman, putting clean clothes on her infant. Near the window to the left two boys, who are eating, hold their noses, as does a woman who stands behind them. The father, standing to the right, takes little notice. Rather coarsely painted. If genuine it is an early work, but this is uncertain. [Pendant to 7. Compare 237.]

Panel, 13 inches by 17½ inches.

Engraved by A. J. Prenner.

A copy was in the sale :—Hoogendijk of The Hague, Amsterdam, April 28, 1908, No. 275 ; another copy is in the P. Delaroff collection, St. Petersburg. Copies of the whole series of "The Five Senses" are in the Vienna Academy, 1900 catalogue, Nos. 902-906.

In the Esterhazy collection, Vienna.

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 489 (old No. 291).

8a. Sight.—A woman cleaning the head of a peasant who rests it on her lap ; he has his back to the spectator. Near them is a man with a jug. Farther back a woman sits on the ground unfastening her bodice. In front of her to the right is a boy. [Compare 375.]

Described from a copy—on panel, 9½ inches by 13½ inches—in the Vienna Academy, No. 902. The original is lost.

Other copies are in the Prado, Madrid, 1907 catalogue, No. 1515—under the name of Isack van Ostade—and in the Holländer collection, Berlin.

Two more copies were in the—

Sales.—Countess Reigersberg, Cologne, October 15, 1890, No. 111—on panel, 9½ inches by 13½ inches, signed on the panelling to the right.

T. Hermesdorff and others, Munich, December 14, 1905, No. 155—on panel, 10 inches by 14 inches, signed.

There is another version of the composition. In this the first peasant faces the spectator, and, instead of the woman and boy behind, there is only a child at a chest. This composition is preserved in the etching (B. 35) attributed to Ostade but not by him, and in the copy etched in

reverse by Charles Hodges, as well as in a red chalk drawing reproduced by Schönbrunner and Meder.

There were two pictures of the same theme, in one or the other version, in the—

Sales.—A. van Kinschot, Rotterdam, September 20, 1756, No. 27 (12 florins, Colle)—9 inches by 13 inches.

Senator Gaedertz, Lübeck, September 21, 1864, No. 8 (8 florins)—on panel, about 11 inches by 12 inches; but it is possible that this was a third version, as the sale catalogue says, "the other peasants are drinking."

8b. Hearing.—In a cottage two men and a woman sit on the right round a jug standing on the floor, and sing from music-books. A peasant standing behind them accompanies them on the bagpipes. Two children play with a puppy on the floor to the left.

Described from a copy in the Vienna Academy, No. 905. The original is lost.

8c. Feeling.—In a room a quack, seated on a stool to the right, performs an operation on a peasant's toe, which bleeds freely. Behind them stands a peasant, leaning on a crutch, with his right hand in a sling. In the left background a youth prepares a bandage.

Described from a copy in the Vienna Academy, No. 906. The original is lost.

Other copies are in the Helsingfors Museum, Haartmans collection, and in the Holländer collection, Berlin.

9-13. Allegorical Representation of the Five Senses.

12 inches by 8 inches each.

A replica of 9 (No. 739), from the Bryan collection, is also in the Society's collection, No. 548.

In the Beckett collection, Philadelphia.

In the collection of the New York Historical Society, New York, 1908 catalogue, No. 739-743.

14. THE FIVE SENSES: FEELING. Sm. Suppl. 49.—An elderly peasant in a red jacket, with a black cap, sits on a chair, facing right. He is dressing a wound on his right arm. On a three-legged stool beside him are two pots of ointment. In the background is a grey wall with a window. To the right is a bed. [*See* 16 and 27a.]

Signed with the monogram; panel, 5 inches by 3½ inches.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 956.

15. SIGHT.—An old man in a purple dressing-gown, with a black cap, sits at a table with a red cloth, on which are pipes, paper, and spectacles. He leans his left hand on the table, and looks at a paper which he holds in that hand. In the background behind the table are to the right a green drapery, and to the left a bookcase. [*See* 16.]

Signed in full on the left at foot, and dated 1651—a date which can hardly be right, and should rather be read as 1681; panel, 4½ inches by 3½ inches.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 957.

16. **TASTE.**—An old peasant in yellow with a black sleeveless doublet, and a black cloak over his left shoulder, sits at a table with a white cloth on which is a ham. He takes up a large glass of beer in his right hand. By the grey wall at the back is a cupboard in which are a loaf and a piece of meat.

Panel, $4\frac{1}{2}$ inches by $3\frac{1}{2}$ inches.

In the collection of Count Brühl, with 14, 15, 17, and 18.

All five pictures were in the Hermitage, 1842 (Sm.), but 17 and 18 are now in the Palace of Tsarskoe Selo.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 958.

17. **HEARING.**—A peasant in a blue jacket and yellow breeches sits playing a hurdy-gurdy. On a table beside him are a jug, a glass, and a pipe. [See 16.]

In the Palace, Tsarskoe Selo, near St. Petersburg.

18. **SMELL.**—An artisan in a light grey hat and green jacket, with purple sleeves, sits smoking his pipe. [See 16.]

In the Palace, Tsarskoe Selo, near St. Petersburg.

19. **THE FIVE SENSES: TASTE.**—An excited man, with his pointed hat pressed down on his left ear, comes out of a house on the right. He has a clay pipe in his left hand, and holds a beer-jug to his lips with the right. On the left, farther away, a child eats a cake. Behind, at the end of the courtyard, a man sits on a garden seat. [See 22.]

Signed in full on the right at foot.

In the Rudolfinum, Prague, 1889 catalogue, No. 530.

20. **FEELING.**—A man, turned slightly left and looking straight before him, feels with his left hand in his leather purse. In the background is a village street with booths. [See 22.]

Signed in full on the right.

In the Rudolfinum, Prague, 1889 catalogue, No. 531.

21. **SMELL.**—A man in an unsteady attitude, bending forward to the right, looks round at the spectator, and with his right hand pulls forward the top of his grey cloak which is falling down. In front of him crouches a dog. In the left middle distance is a house with a porch and a tree. On the right three persons stand near a wooden bridge. Beyond are cottages. [See 22.]

Signed in full on the right.

In the Rudolfinum, Prague, 1889 catalogue, No. 532.

22. **HEARING.**—A man facing the spectator sings and beats time with a stick on a brass bowl in his left hand. In the left background an old woman with a dog sits in front of a house. In the centre is a large tree with a bench. To the right is a row of houses, past which a man is walking. [See 19-21.]

Paper glued on panel, 6 inches by 4 inches each (of 19-22).

The series is probably identical with the five pictures in the sale :—Pieter Testas, Amsterdam, March 29, 1757 (Terw. 177), No. 14 (310 florins, Colijns).

In the collection of Count Fries, Vienna.

In the D'Allard collection, Vienna.

In the Dahlstein collection, Vienna.

In the Hoser collection, Prague.

In the Rudolfinum, Prague, 1889 catalogue, No. 533.

22a. Sight.

The fifth picture of the above series, which was in the Hoser collection in 1863 (Parthey), has been lost.

22b-f. The Five Senses.—Five rustic scenes.

Sale.—Hendrik Bosch, The Hague, September 24, 1760, No. 20 (40 florins 10).

22g-k. The Five Senses.—Five interiors with groups of peasants.
9 inches by 11½ inches, each.

Sale.—B. Hagelis, Amsterdam, March 8, 1762, No. 3 (250 florins, Slagregen).

23. The Five Senses: Sight.—An old woman sewing. Near her a man looks into a jug, and another man cleans a dog.

24. Hearing.—Three men, a woman, and a child sing to the accompaniment of a hurdy-gurdy.

25. Taste.—A family grouped round a table is eating a good meal.

26. Smell.—In a barn-like interior a woman sits attending to her infant, near men smoking and others.

27. Feeling.—Two men have quarrelled and are threatening each other with knives. A woman and a child try to restrain them.

Panel, 8½ inches by 12 inches each (namely, 23-27).

Sale.—Haendke and others, Cologne, October 5, 1896, Nos. 333-337.

27a. A Peasant binding up his Hand.—[Compare 14.]

Engraved by Johann Daniel Laurentz.

28. The Blind leading the Lame.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 424.

29. A BAKER ANNOUNCING THAT HIS NEW BREAD IS READY. Sm. 8.—A baker in a white shirt open at the throat leans with his right forearm on the half-door of his shop and blows a horn held in his left hand. He wears a red cap. On the vine-clad wall to the left hangs a basket of bread.

Panel, 11 inches by 8½ inches.

Sm. 8 is identified in The Hermitage catalogue with the Hermitage picture (30) from the Crozat collection. But this is improbable in view of Sm.'s statement that La Roque's picture was afterwards in the Holy collection. It may be noted, however, that Sm. mentions a little boy as standing beside the baker.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 40.

Etched by A. van Ostade, B. 7.

Engraved by P. Chenu.

Sales.—Chevalier de la Roque, Paris, 1745 (130 francs).

A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 78 (155 florins, P. de Heere).

P. de Heere de Holy of Dordrecht, Rotterdam, August 31, 1824, No. 7 (706 florins, Rombouts).

In the collection of J. Rombouts, Dordrecht, 1850.

Sm. says that it was in the collection of Goll van Franckenstein, Amsterdam, 1829; but as it was not in the sale of July 1, 1833, there was probably some mistake.

In the collection of L. Dupper, Dordrecht, bequeathed to the Rijksmuseum, 1870.

In the Rijksmuseum, Amsterdam, L. Dupper bequest, 1907 catalogue, No. 1815.

30. A BAKER ANNOUNCING THAT HIS NEW BREAD IS READY.—Sm. Suppl. 3.—Half-length. He wears a white shirt, and leans with his left elbow on the sill of an open window overgrown with vine on the right. He blows a horn, held in his right hand. Beside him to the left stands a little boy wearing a grey hat, who holds a copper coin in his right hand and looks up at the baker, who is turned slightly left. On a table to the right in front of the window is a basket of loaves of rye bread. Painted about 1650.

Signed in full on the window-sill; panel, $11\frac{1}{2}$ inches by 10 inches; enlarged on either side and at foot.

According to the Hermitage catalogue, it came from the La Roque collection, and would thus be identical with Sm. 8, but this is doubtful. [See 29.]

In the Crozat collection.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 950.

It was there in 1842 (Sm., who valued it at £80).

31. A PEASANT AT A WINDOW.—A peasant in a red doublet leans out of a window overgrown with vine. He leans on his elbows, and holds a clay pipe in his right hand.

Signed in full on the right at foot; panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Exhibited at Berlin, 1890, No. 206.

In the collection of James Simon, Berlin.

32. A MAN SMOKING AT A WINDOW. Sm. 141; Suppl. 50.—He is turned slightly left, and leans over the closed half-door, with a pipe in his right hand. He wears a grey hat and a purple coat with green sleeves. A vine grows over the semicircular coping of the doorway.

Signed, A. Ostade; panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sales.—D. de Jongh, Rotterdam, March 26, 1810, No. 14.

Comte Pourtalès, London, 1826 (£17 : 17s.).

In the collection of the Duc d'Arenberg, Brussels; W. Bürger's 1859 catalogue, No. 46; it was there in 1842 (Sm.).

33. A MAN DRINKING AT A WINDOW.—At a window a man with a tall hat faces right, but turns his head a little towards the spectator. His right arm is bent; the right hand holds a pewter pot with the lid open. In the upper left-hand corner above the window is a vine.

Panel.

In the Ryerson collection, exhibited at the Chicago Fine Art Institute.

34. A PEASANT OPENING A WINDOW.—He wears a purple jacket. Thickly painted.

Signed in full, and dated 1643—or 1653, according to Parthey; panel, 12 inches by 11 inches.

In the Amalienstift, Dessau, 1877 catalogue, No. 207.

35. A PEASANT AT A WINDOW. *See Sm. Suppl. 4.*—At a cottage window, the casement of which is thrown wide open and much foreshortened, a peasant, wearing a felt hat and a brown coat, leans with his left arm on the sill. A sunbeam plays on his face, ruddy with drink. Above the window grows a vine.

Signed at foot; panel, 10½ inches by 8½ inches.

In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).

Sales.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 74 (2750 francs, Vigardot).

John W. Wilson, Paris, March 14, 1881.

M. Rikoff, Paris, December 4, 1907, No. 15 (16,500 francs).

In the possession of the Paris dealer F. Kleinberger.

In the Bromberg collection, Hamburg.

36. A PEASANT AT A WINDOW.—Half-length, without the hands. At the open casement-window of a cottage, a beardless man in a steel-blue coat and brick-red cap leans with his right arm on the sill and looks out. In the half-shadow behind his right shoulder the head of another person is visible. Below the window a jug with a handle hangs from a nail. To the left grows a vine in sunlight.

Signed in full on the right at foot; panel, 11 inches by 8½ inches.

Purchased in 1896 from St. Bourgeois, Paris.

In the Weber Gallery, Hamburg, 1907 catalogue, No. 259.

37. A PEASANT AT A WINDOW.—In a window-embasure a peasant in a black jacket with dull yellow sleeves and a dirty red cap leans on the sill. Above the window to the left is a vine. A good picture, with fine light and shade.

Signed in full; panel, 9 inches by 7 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 116.

In the collection of John Walter, Bearwood.

In the collection of the late Alfred Beit, London.

In the collection of Otto Beit, London.

38. A MAN DRINKING AT A WINDOW.—He leans his right arm on the sill and holds a glass of wine. He wears a felt hat, and turns his head slightly left. Behind him to the right another figure is very dimly seen. Above the window to the left is a vine.

Panel, 11 inches by 8½ inches.

In the Royal collection, Buckingham Palace, London, No. 826.

39. A MERRY TOPER AT A WINDOW.—Sm. 246; Suppl. 131.—A man, wearing a brownish jacket and high-crowned hat, in

which he has stuck his pipe, stands at a window holding up a pitcher in both hands. A "vigorous but early production" (Sm.). [Pendant to 57.]

Signed in full; panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Said in the Amsterdam sale catalogue of 1739 to have been etched by Ostade; if so, it must be identified with B. 10, in which, however, the man holds a pipe in his right hand.

Engraved by Facius when in the collection of the Rev. Mr. Balme.

Mentioned by Waagen, Suppl. 163.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 86.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 601), No. 40 (40 florins, with pendant).

In the Balme collection.

In the collection of Abraham Robarts, London, 1842 (Sm.).

In the collection of A. J. Robarts, London.

40. A Peasant looking out of a Window.—Curiously, this consists mostly of wall, window-sill, and other accessories. The figure takes up a very small space. Its authenticity is not fully established.

Canvas, a small picture.

In the Kaiser Friedrich Museum, Magdeburg, Gruson bequest.

41. A MAN DRINKING AT A WINDOW.—At an open window with a vine above is the half-length figure of a man holding a jug in both hands. He is in brown, with a red doublet, a white collar, and a black hat. A good picture of its kind, belonging to the middle period. [Pendant to 42.]

Signed in full on the left at foot; panel, 11 inches by $8\frac{1}{2}$ inches.

In the Baut collection, Ghent.

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1903 catalogue, No. 2502.

42. A MAN READING AT A WINDOW.—A laughing peasant looks out of a window overgrown with vine. He wears a green jacket with chestnut-brown sleeves and a black cap. His left hand, resting on the window-sill, holds a pair of spectacles; his right hand holds a paper. [Pendant to 41. Possibly identical with 46c. Compare 47.]

Signed in full on the paper; panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

In the Baut collection, Ghent.

Sale.—Ridder de Coninck de Merckem, Ghent, August 4, 1856, No. 4.

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1903 catalogue, No. 2503.

43. A MAN SITTING IN A CLOSET.—Half-length, seen through a half-door. In the top of the back wall is a square opening, through which is seen foliage.

Panel, 7 inches by 6 inches.

Sale.—Catharina Bullens, widow of Justus Oosterdijk, Amsterdam, July 23, 1777, No. 7 (140 florins, with "A Laughing Peasant seated," De Rooy).

In various well-known Parisian collections.

In the Von Preyer collection, Vienna.

In the Charley collection, Paris.

44. A PEASANT AT A WINDOW.—Half-length. A man, wearing a purplish-brown coat with a narrow white collar, a black cloak hanging behind his right shoulder and under his right arm, and a soft black hat, looks out of an arched window, with vine-tendrils above it to the left. He leans his right elbow on the sill, and holds in his right hand a tall glass full of wine, while in his left hand, under the glass and partly seen in shadow, he has a pewter pot with the lid half-open. He has a ruddy complexion, a dark moustache, and slight beard.

Signed in full on the right-hand bottom corner of the window-sill ; panel, 11 inches by 8 inches.

Reproduced in colours in the *Connoisseur*, May 1909.

In the Manfrin collection, Venice.

In the collection of Max Kann, Paris.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 406.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 98.

In the collection of the late Rodolphe Kann, Paris, bought as a whole in 1907 by the London dealers Duveen ; 1907 catalogue, No. 61.

45. A MAN AT AN OPEN WINDOW.—He takes his hat off, and holds a glass in his left hand. Behind him to the left is the head of a woman. A vine grows round the window.

Panel, 10 inches by 8 inches.

In the collection of John G. Johnson, Philadelphia.

45a. A Peasant looking out of a Window.

Sale.—David Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 249), No. 161 (9 florins 10).

45b. The Dutch Toper. Sm. 14.—A peasant with a cap sits at a window holding a glass of beer. He is in lost profile to the right, and looks round at the spectator.

Panel, 8 inches by 7 inches.

Engraved by Chenu as "Le Buveur Hollandais."

A copy, measuring 18 inches by 14½ inches, is in the Chanenko collection, Kieff, 1899 catalogue, No. 264.

Sale.—Comte de Vence, Paris, February 11, 1761.

46. The Flemish Jester at a Window. Sm. 17.—He has a jug in his hand.

Dated 1667 ; panel, 10 inches by 8 inches.

Engraved by Chenu as "Le Grivois Flamand."

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 99.

Sale.—Comte de Vence, Paris, February 11, 1761 (71 francs).

In the Louvre, Paris, 1816 (when it was valued at 600 francs), and in 1829 (Sm.), but apparently no longer there.

46a. A Peasant leaning out of a Window.—He holds a jug.

Panel, 14 inches by 11 inches.

Sale.—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 71 (25 florins, Yver).

46b. A Peasant with a Jug looking out of a Window.

17½ inches by 23 inches.

Sale.—W. Coole, Rotterdam, August 6, 1782, No. 54.

46c. A Man at a Window.—He holds in his right hand a paper which seems to amuse him, and in his left hand his spectacles. Above the window are vine-tendrils. [Possibly identical with 42. Compare also 47. Pendant to 46d.]

Panel, 10½ inches by 9½ inches.

Sale.—The Dowager Boreel, Amsterdam, September 23, 1814, No. 13 (305 florins, Van Yperen).

46d. An Old Man leaning on a Half-Door.—He holds a pipe in his right hand. A vine grows over a little arched coping above the door. [Pendant to 46c. Compare 48.]

Panel, 10½ inches by 9½ inches.

Sale.—The Dowager Boreel, Amsterdam, September 23, 1814, No. 14 (510 florins, Van Yperen).**46e. A Peasant leaning on a Half-Door.**

Panel, 12 inches by 9 inches.

Sale.—J. C. Pruyssenaar, Amsterdam, December 27, 1814, No. 44.

46f. A Peasant leaning out of a Window.—He holds a beer-jug and a pipe.

11 inches by 9 inches.

Sale.—H. Hoogers, Nymwegen, June 7, 1816, No. 83.

47. A Man at a Window. Sm. 162.—He holds a paper in one hand and his spectacles in the other. [Pendant to 48. Compare 42 and 46c.]

Panel, 12 inches by 9 inches.

Sale.—Le Rouge, Paris, April 27, 1818 (1005 francs).

48. A Peasant at a Window. Sm. 161.—He wears a violet doublet and a black hat, and leans on the sill, holding a pipe. [Pendant to 47. Compare 46d.]

Panel, 12 inches by 9 inches.

Sales.—Le Rouge, Paris, April 27, 1818 (1650 francs).

Comte Pourtalès, London, 1826 (£21).

48a. A Peasant reclining at a Window.—Behind him are two boys. Especially thorough and natural.

Copper.

Sale.—P. A. de Génestet and others, Amsterdam, August 23, 1831, No. 99 (2 florins 50).

49. A Peasant at a Window. Sm. Suppl. 4.—He wears a drab felt hat and a dark-grey jacket with yellow sleeves, and leans on the sill, holding a pipe. A vine grows over the window. "Painted in a broad spirited manner" (Sm.). [Compare 35.]

Panel, 10½ inches by 9 inches.

Sale.—Brentano, Amsterdam, 1832 (£29 : 8s., Norton)—according to Sm.

49a. A Peasant looking out of a Window.—He holds a pipe.

Panel, 10 inches by $8\frac{1}{2}$ inches.

Sale.—A. van Beeftingh and others, Rotterdam, April 30, 1832, No. 14 (206 florins, Netscher).

50. A Peasant at the Door.—He wears a black cap and a brown coat, and leans on the half-door of his house, over which grows a vine.

Oval panel, $11\frac{1}{2}$ inches by 8 inches.

Sale.—Dr. van Cleef of Utrecht, Paris, April 4, 1864, No. 71 (1620 francs).

51. A Man in an Embrasure.—He holds a beer-jug.

Panel, 8 inches by 6 inches.

Sale.—W. C. P. Baron van Reede van Oudtshoorn, Amsterdam, April 14, 1874, No. 37.

52. The Flemish Jester at a Window.—The window is overgrown with vine. The man wears a reddish doublet with grey sleeves, and holds a jug.

Signed in full; panel, 11 inches by 9 inches.

Sale.—G. Rothan, Paris, May 29, 1890, No. 80 (8500 francs).

52a. A Peasant at an Open Window.

Oval, $10\frac{1}{2}$ inches by 8 inches.

Sale.—Bateman, London, April 11, 1896, No. 121.

52b. A Man drinking at a Window.—A man in a brown doublet, holding a covered jug in his right hand, looks out of a window overgrown with foliage.

Canvas, $10\frac{1}{2}$ inches by 8 inches.

Sale.—J. Durlacher, Frankfort-on-Main, December 11, 1906, No. 115.

52c. A Peasant at a Window.

Panel.

Sale.—Francis Baring and others, London, May 4, 1907, No. 110.

53. An Old Man leaning at a Window. Sm. 229.—He wears a cloak and a hat, and holds a pipe in one hand and a jug in the other.

Panel, about 7 inches by 6 inches.

Described by Sm. from an etching by some unnamed etcher.

53a. The Singer at a Window.—According to Wessely, the same composition as 66, but in reverse.

Engraved in mezzotint by Jan van Somer (Wessely, 86).

54. TWO MEN AT A WINDOW.—One leans out; he holds a beer-glass in his right hand and a cap in his left.

Signed in full; panel, $11\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 139. In the collection of A. P. Heywood Lonsdale, Shavington.

54a. Two Peasants at an Open Window.—One holds a glass of beer.

10 inches by $8\frac{1}{2}$ inches.

Sale.—Bateman, London, April 11, 1896, No. 123.

55. A Woman with a Jug at an Open Window.—She wears a black hat, shaped like a mushroom, over a white cap. The window is overgrown with vine. If genuine, this is only of slight importance. It is wrongly catalogued as “after I. van Ostade.”

Signed in full, but the signature is doubtful; 10 inches by 9 inches.

In the Douai Museum, 1869 catalogue, No. 284.

56. A PEASANT WOMAN WITH A CHILD IN HER ARMS AT THE DOOR. Sm. 66; Suppl. 33.—At the closed half-door of a cottage stands a mother holding up her child in her arms to let it look over. To the left is a window; above is a vine. To the right a broom-handle is placed against a fence, over which hangs a cloth. An “excellent picture” (Sm.).

Signed in full, and dated 1667; panel, $13\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Mentioned by Descamps; by Ch. Blanc, *Le Trésor de la Curiosité*, i. 379-80; ii. 161, 243; by W. Buchanan, *Memoirs of Painting*, ii. 331; and by Waagen, ii. 107.

Engraved by B. A. Dunker in the Choiseul Gallery.

A tapestry was made after the picture at the Gobelins by Cozette, measuring 42 inches by 32 inches, and sold at the sale:—Marquis de Ménars, Paris, February 1782, No. 68 (1100 francs, Prince Louis)—see Ch. Blanc, ii. 50-51.

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 78.

Sales.—Marquis de Voyer, 1754.

Prince de Conti, Paris, April 8, 1777 (7251 francs, Paillet, for Choiseul-Praslin).

Choiseul-Praslin, Paris, February 18, 1793 (7950 francs, De Praslin).

Choiseul-Praslin, Paris, May 9, 1808 (4990 francs).

De Séreville, Paris, January 21, 1812 (5020 francs).

Dufresne, Paris, March 16, 1816 (12,000 francs).

Talleyrand, Paris, July 7, 1817; the collection was bought as a whole by the dealer W. Buchanan, who sold this picture to Edward Gray.

In the collection of Edward Gray, London, 1829 (Sm., who says that it was then valued at £525, but “would probably sell much higher”).

In the collection of Lord Ashburton, The Grange, 1842 (Sm.); sold as a whole to the London dealers T. Agnew and Sons, August 1907.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Fritz Gans, Frankfort-on-Main.

57. A WOMAN SPINNING AT AN OPEN DOOR. Sm. 247; Suppl. 132.—An old woman, in a blue jacket with a white cap, stands at a door, the lower half of which is closed. She holds a flax-winder in her right hand. A “vigorous but early production” (Sm.). [Pendant to 39.]

Signed in full; panel, 11 inches by $8\frac{1}{2}$ inches.

Mentioned by Waagen, Suppl. 163.

Said in the Amsterdam sale catalogue of 1739 to have been etched by A. van Ostade, but Bartsch mentions no such etching.

Engraved by Facius in the collection of the Rev. Mr. Balme.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 90.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 601), No. 41 (40 florins, with pendant).

In the collection of Abraham Robarts, London, 1842 (Sm.).

In the collection of A. J. Robarts, London.

58. AN OLD WOMAN AT A WINDOW. Sm. 46; Suppl. 51.—Half-length. She wears a yellow gown under a black jacket, a red waist-belt, and a white cap. She leans on the sill of a window, the left upper casement of which is open. Round the window grows a vine. Painted about 1647-50. [Pendant to 109.]

Signed in full on the left; panel, 10½ inches by 8 inches.

Mentioned by Descamps.

Engraved by P. Chenu as "La Mère Hollandaise"; and by Le Bas.

In the Braamcamp collection, Amsterdam, 1752 (Hoet, ii. 507).

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 304 (340 florins, with pendant, P. Fouquet).

In the collection of Comte Baudouin.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 948; it was there in 1842 (Sm., who valued it at £50).

59. WOMAN WITH A BROWN JUG IN HER HAND LEANING ON A HALF-DOOR.

In the collection of Count Sergei Stroganoff, St. Petersburg.

60. A WOMAN LEANING ON A HALF-DOOR.—She is in black. Her arms are folded, and her head is inclined to the left. Above the door is a little coping with a vine to the left.

Signed in full; panel, 11 inches by 8½ inches.

In the collection of Mrs. Elkins, Philadelphia, 1908 catalogue, No. 113.

60a. A Woman leaning on a Door.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 401.

60b. An Old Woman leaning on a Half-Door.—A vine grows on the house wall.

Panel, 11 inches by 9 inches.

Sales.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 163.

Amsterdam, April 22, 1809, No. 96 (59 florins).

60bb. An Old Woman looking out over a Half-Door.—She holds a lighted candle. A man's head is also visible in the doorway.

Signed in full, and dated, on the left under an open shutter, 1642; circular panel, 9 inches across.

Sale.—E. Hardy, Frankfort-on-Main, October 14, 1878, No. 110 (700 mark).

60c. A Peasant Woman at a Window.

10½ inches by 8½ inches.

Sale.—Bateman, London, April 11, 1896, No. 122.

60d. A Peasant Woman and a Youth at a Window.

Panel, 10 inches by 8½ inches.

Sales.—London, July 21, 1902, No. 136.

Cunliffe, London, May 9, 1903, No. 129.

61. A WOMAN WITH A WINE-GLASS IN AN EMBRASURE.

A small picture.

In the collection of Lord Ashburton, The Grange; bought as a whole by the London dealers T. Agnew and Sons, August 1907.

61a. A Cottage: A Woman looking out of the Window.

Engraved by Fr. van den Steen.

62. FIVE PEASANTS AT A WINDOW.—The window is divided into two halves, at each of which are two men. On the right another man leans out; he holds a glass of beer in his right hand and a cap in his left. The window is overgrown with foliage at the top. A broken jug and two pipes are hung on the central post. [Probably identical with 63.]

Signed in full on the right at foot; panel, 11 inches by 9½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1879, No. 112, and 1908, No. 67.

In the collection of Samuel Sanders, London.

In the collection of A. P. Heywood Lonsdale, Shavington.

62a. Peasants singing at a Window.

10½ inches by 9 inches.

Sale.—Philip van Dijk, The Hague, June 13, 1753 (Terw. 73), No. 64 (61 florins, Cruytsman).

62b. Three Musical Peasants lying in a Window.

Panel, 10 inches by 8½ inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 72 (195 florins).

63. Five Peasants at a Window. Sm. 166; Suppl. 76.—It is divided in the middle. Two of them lean on the sill. Another holds a cap in one hand and a glass in the other, and has made one of his companions laugh. [Probably identical with 62.]

Panel, 11 inches by 7 inches—or, according to Sm., about 13 inches by 15 inches.

Sale.—Robert de St. Victor, Paris, November 26, 1822 (2400 francs).

In the collection of Chevalier de Claussin, Paris, 1829 (Sm.).

In the collection of Charles Brind, London, 1842 (Sm.).

Sale.—E. W. Lake, London, 1845 (£168, Farrer).

64. A MAN LEANING OUT OF A WINDOW WITH A LIGHTED LANTERN. Sm. Suppl. 70.—He has a good-humoured face. Behind him stands an elderly woman. Both look intently at some object. A pleasing but unimportant picture of the middle period. [Possibly identical with 65b.]

Engraved by C. Dalco as "Villano con Lanterna."

In the Uffizi, Florence, 1891 catalogue, No. 978; it was there in 1842 (Sm., who valued it at £100).

65. THREE MEN WITH A NEWS-SHEET IN A WINDOW BY CANDLELIGHT (Les Harangeurs).—On the left-hand side of a window overgrown with vine a man leans out; he reads aloud from a news-sheet which he holds in his hands. On the right-hand side is another man with a red cap holding a candle. Behind the reader is seen the head of a third man who stands up.

Canvas, 10 inches by 8 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1887-88*, p. 359.

Etched in reverse by A. van Ostade (B. 19), with a few variations, such as the introduction of a fourth head behind the man with the candle.

Engraved by J. Suyderhoef as "The Old Man singing at the Window" (Wussin, 125), inscribed, "Non mea sacrilegi populabunt," and signed, "A. van Ostade delini." This print resembles the etching, but on the right behind the young man two men's faces are seen in shadow.

Sale.—Kien van Citters, Amsterdam, August 21, 1798, No. 54 (60 florins, Soleman)—said to be on panel.

In the collection of Baron Baranowsky, Vienna.

In the collection of the Duc d'Arenberg.

Sales.—Baron de Varange, Paris, May 26, 1852, No. 33 (1900 francs).

Comte Duchâtel, Paris, May 14, 1888 (3500 francs).

Madame Esnault, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1906, No. 28.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 150 (3000 francs).

In the collection of A. Heugel, Paris.

65a. A Peasant with a Lighted Candle leaning on a Half-Door.—Behind him stands another peasant.

Panel, 10 inches by 8½ inches.

Sales.—Amsterdam, January 20, 1722, No. 81 (4 florins 10, Van den Berg).

The Hague, May 25, 1772, No. 182 (7 florins).

65b. An Old Man with a Lantern at a Window.—He seems to look at something attentively. By Ostade or in his manner, according to the Geelhand sale catalogue. [Possibly identical with 64.]

Panel, 8 inches by 6½ inches.

Sales.—P. J. Geelhand, Antwerp, July 5, 1784, No. 17.

Madame Wellens, born Geelhand, Antwerp, August 21, 1810, No. 4 (220 florins, Stier).

Stier d'Aertselaer, Antwerp, July 29, 1822, No. 43.

66. Seven Peasants at a Window with Four Casements by Candlelight.—The left upper portion is closed. Below, to the left, a man reads from a paper; behind him are two other men. Below, to the right, three men look out, to listen to the reader. From the right upper part an old man with a cap leans out, holding a candle in his right hand. Inscribed below with two four-line stanzas, beginning, "Mopso Nisa data est." According to Wessely (No. 86), the same composition as 53a, but in reverse.

Engraved by J. Suyderhoef as "The Young Singer at the Window" (Wussin, 126); and by Hendrik Bary.

67. A LAWYER IN HIS STUDY WITH A CLIENT.

Sm. 132; Suppl. 65.—In a room lighted by a window on the left an elderly lawyer sits to the right in an arm-chair at a table covered with a Turkey carpet, on which are an ink-pot, papers, and parchments. He wears a brown coat over a black doublet and a velvet cap decorated with gold lace. He is studying a deed. Behind him to the right stands an elderly man with an anxious face. He holds a woodcock in his right hand, and rests the left, holding his cap, on the table.

Dated on the left 1671; panel, 12 inches by 10½ inches.

Engraved by Fittler in the Stafford Gallery, No. 50.

Mentioned by Buchanan, *Memoirs of Painting*, i. 305; and by Waagen, ii. 45.

In the collection of Griffier Fagel, 1752 (Hoe, ii. 413).

Sale.—Griffier Fagel, London, May 22, 1801, No. 50 (£336).

In the collection of the Marquis of Stafford, Bridgewater House, 1829 (Sm.).

In the collection of Lord Francis Egerton, 1842 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 177.

68. A LAWYER IN HIS STUDY. Sm. 48.—Three-quarter-length. He sits in an arm-chair, leaning his head on his right hand, with the elbow on a book lying on his table, and looks at a paper which he holds in his left. He wears a black hat, a reddish-brown jacket, and spectacles. The table is covered with a Persian carpet; on it are an ink-pot and papers. Behind it is a bookcase. An "excellent picture" (Sm.).

Signed in full on a paper on the table, and dated on another paper 1677—or 1671, according to Sm. and Waagen; panel, 14 inches by 12 inches.

Mentioned by Waagen, iii. 478.

Engraved by Beauvarlet as "Le Bourgmestre."

Sale.—F. W. Baron von Borck, Amsterdam, May 1, 1771, No. 7 (365 florins, C. Fouquet).

In the collection of the Marquess of Bute, London; Richter's 1884 catalogue, No. 125; it was in this collection in 1829 (Sm., who valued it at £157:10s.).

69. A LAWYER SEATED IN HIS STUDY.—He is in black with a purple cloak, and holds a paper in his right hand. Behind him is a writing-table. A map of Europe hangs on the wall above it. To the right is a bookcase.

Signed, and dated 1671 on the paper in the man's hand; panel, 11 inches by 9 inches.

Mentioned by Waagen, ii. 262, and Suppl. 107.

Exhibited at the Royal Academy Winter Exhibition, London, 1879, No. 107.

In the collection of the late Charles Morrison, Basildon Park, Reading.

70. AN OLD LAWYER IN HIS STUDY. Sm. 87; Suppl. 42.—Half-length. He wears a purplish-brown robe over a black doublet, and a green cap edged with white. He sits in a red chair at his table, reading a paper which he holds in both hands. On the table are papers

and writing materials. At the back is a bookcase, half-hidden by a curtain, near a window. "A beautiful specimen" (Sm.) [Possibly identical with 75. Pendant to 80.]

Signed in full, and dated 1665 on a paper on the table ; panel, 11 inches by 9 inches.

Mentioned by Descamps, vol. ii. ; and by Waagen, Suppl. 163.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 80.

Sales.—Catharina Backer, widow of A. de la Court, Leyden, September 8, 1766 (Terw. 549), No. 50 (530 florins, Yver).

Montriblond, Paris, February 9, 1784.

W. Champion, London, 1810 (£52 : 10s.).

In the collection of Abraham Robarts, London, 1842 (Sm.).

In the collection of A. J. Robarts, London.

71. A LAWYER IN HIS STUDY. Sm. 245 ; Suppl. 43.—

An old lawyer, wearing a black doublet, a brown cloak, and a black velvet cap, sits in an arm-chair, facing three-quarters left, and reads a paper which he holds in both hands. On his table, which is covered with a Turkey carpet, lie bundles of papers, parchments, pens, a seal, and an ink-pot. Genuine, but not especially good.

Panel, 13½ inches by 11 inches.

Engraved in the *Musée Napoléon*.

In the collection of King Louis XV. of France.

In the Louvre, Paris, 1903 catalogue, No. 2499 ; it was valued by the experts in 1816 (at 2500 francs).

72. A LAWYER IN HIS STUDY.—He wears a brown working costume and a cap with a border. He sits reading a letter which he holds in his right hand ; his spectacles are in his left. On the table lie papers and a large red seal. A curtain is drawn partly across the room ; behind it are a bookcase and books. A fine picture of good quality.

Signed in full, and dated 1664 ; panel, 11 inches by 8½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 134, and 1908, No. 46.

In the collection of A. P. Heywood Lonsdale, Shavington.

73. A LAWYER IN HIS STUDY CUTTING A PEN.—

Three-quarter-length. He is in black, with a greyish-brown cloak and a hat. He sits, almost facing the spectator, at a table to the right, and is busy cutting a quill. On the table are parchments, seals, and papers. On the wall behind it is a bookshelf, partly hidden by a dark curtain. A fine and well-preserved picture, closely related to the Rotterdam picture of 1680 (74).

Signed in full on a paper to the right, and dated 1664 ; panel, 9 inches by 7½ inches.

Acquired from the Tersmiken collection by Queen Louisa Ulrica of Sweden.

In the collection of King Gustavus III. of Sweden.

In the Stockholm National Museum, 1900 catalogue, No. 551.

74. A LAWYER IN HIS STUDY.—Three-quarter-length.

He sits, facing the spectator, to the left of a table covered with papers and books. He is reading a paper which he holds in his left hand. His spectacles are in his right hand which rests on the arm of his chair. He wears a purple dressing-gown over a black velvet coat, and a black cap on his grey hair. Behind the table is a blue screen. In the left background four steps lead up to the half-open entrance door, through which is seen a passage with a window. On the partition which runs diagonally towards the back is a shelf. [Compare 73.]

Signed in full on the paper in the man's hand, and dated 1680; panel, 14 inches by 11½ inches.

In a famous Parisian collection, according to the Boymans sale catalogue.

Sale.—Boymans, Utrecht, August 31, 1811, No. B. 72.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 230 (old No. 217).

74a. **A Lawyer**.—By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 39.

74b. **A Lawyer in his Study**.—[Pendant to 79b.]

Sale.—Amsterdam, October 10, 1742 (Hoet, ii. 69), No. 43 (38 florins).

74c. **A Lawyer reading**.

11½ inches by 9 inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 30 (245 florins).

75. **A Doctor of Law**. Sm. 127.—An old man sits in his study reading a paper which he holds in one hand; the other hand rests on the arm of his chair. He wears a brown robe over a black vest, and a black hat. Beside him is a table, on which are papers, an ink-pot, and a book; bundles of papers hang on the wall behind him. [Possibly identical with 70. Pendant to 78.]

Panel, about 12 inches by 9 inches.

Engraved by Anthony Walker, about 1760, when in the collection of Alderman Beckford of London.

Sale.—W. Beckford, Fonthill Abbey, Bath, June 28, 1802 (£50).

75a. **A Lawyer in his Study**.

Sale.—London, June 13, 1807, No. 1 (£21).

76. **A Dutch Advocate**. Sm. Suppl. 67.—An elderly man with a slight beard sits reading a paper which he holds in both hands, leaning his elbows on a table. He wears a black cloak over a tawny yellow jacket, and a black hat. [Pendant to 109i.]

Panel, 7 inches by 5 inches.

Imported into England, 1838, by Chaplin (Sm.).

76a. **A Man in Lawyer's Dress near a Window**.

Sale.—J. Harris, London, 1872 (£105, Brown).

77. **A Lawyer in his Study**. Sm. 121; Suppl. 61.—He sits in an

arm-chair at a desk reading a paper which he holds in one hand; his spectacles are in the other hand. He wears a brown cloak over a black costume, and a green velvet cap striped with yellow. He has grey hair. Papers and deeds lie on the desk; books lie on another table behind him.

Signed, and dated 1664; panel, 11 inches by 8½ inches.

Mentioned by Descamps; by W. Buchanan, *Memoirs of Painting*, ii. 56, 68; and by Waagen, Suppl. 117.

Engraved by H. Worthington.

Sales.—Robit, Paris, May 21, 1801, No 77—or No. 67 of Bryan's catalogue —(1781 francs).

Robert Ludgate, London, 1830 (£139: 13s.).

T. French, London, 1855 (£161: 14s., Bale).

In the Bale collection, London, 1857 (Waagen).

Sale.—Mayne, London, 1881 (£682: 10s., Filpot).

77a. A Lawyer in his Study seated at a Table.

Panel, 11 inches by 9 inches.

Sales.—Mackenzie, London, May 10, 1902, No. 146.

Grimond and others, London, May 25, 1903, No. 113.

77b. A Lawyer reading a Letter in an Interior.

Panel, 12 inches by 9½ inches.

Sale.—Mrs. A. M'Connel and others, London, July 18, 1903, No. 148.

77c. A Lawyer in his Study.

Engraved in mezzotint by C. Spooner.

77d. The Burgomaster at his Desk.—Three-quarter-length.

Engraved in mezzotint by James Watson.

78. A DOCTOR OF PHYSIC IN HIS STUDY. Sm. 126; Suppl. 64.—A small three-quarter-length. He sits, turned slightly left, at a table examining a urine-flask which he holds up in his right hand. His left hand is thrust into the breast of his robe. He wears a brown robe over a black coat, and a striped velvet cap. The table is covered with a Persian carpet; on it are an open book on botany and a gallipot. In the left background is a bookshelf, partly hidden by a curtain. On the right, through a half-opened door, is seen another room. An interesting little picture of the late period. Light in tone. [Possibly identical with 80. Pendant to 75.]

Signed in full on the chair-arm, and dated 1665; panel, 11 inches by 8½ inches.

A weak copy, wrongly regarded as the original, was in the sale:—H. Doetsch, London, June 22, 1895, No. 382. A second copy, ascribed to Ostade, was in the sale:—E. Moll the Elder and others, Amsterdam, December 15, 1908, No. 106 (200 florins).

Engraved by Anthony Walker, about 1760, when in the collection of Alderman Beckford of London.

Exhibited at the British Institution, London, 1832.

Sale.—W. Beckford, Fonthill Abbey, Bath, June 28, 1802 (£76: 13s.).

In the collection of Lord Sudeley, London, 1842 (Sm.).

In the collection of Colonel Rushwood.

Bought in Frankfort-on-Main, 1879, for Berlin.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 855C.

79. THE ANALYSIS.—A figure with a glass.

Signed in full on the left, and dated 1666; panel, $11\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux Arts, Paris, 1907 catalogue, No. 921.

79a. A Physician.

Sale.—Amsterdam, June 7, 1708 (Hoet, i. 123), No. 16 (37 florins).

79b. A Physician in an Interior.—[Pendant to 74b.]

Sale.—Amsterdam, October 10, 1742 (Hoet, ii. 69), No. 43 (38 florins).

79c. A Physician.—With other figures.

Sale.—Amsterdam, September 25, 1743 (Hoet, ii. 125), No. 19 (5 florins).

79d. A Physician examining a Urine-Flask.

$11\frac{1}{2}$ inches by 9 inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 31 (330 florins, Bisschop).

In the Bisschop collection, Rotterdam, 1752 (Hoet, ii. 528); the collection was sold as a whole in 1771 to the Hopes.

79e. A Water Doctor. Sm. 95.—[Pendant to 90h.]

Panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sales.—Bandeville, Paris, December 3, 1787 (1455 francs, with pendant).

Destouches, Paris, March 24, 1794.

80. A Physician in his Study. Sm. 78.—He sits at a table examining a urine-flask. The table is covered with a Turkey carpet, on which lie books and papers. [Possibly identical with 78. Pendant to 70, and, in the Ménars sale, to 132.]

Dated 1665; panel, 11 inches by 9 inches.

Sales.—Catharina Backer, widow of A. de la Court, Leyden, September 8, 1766 (Terw. 549), No. 49 (500 florins, Yver).

Marigny, Paris, 1781 (with pendant, "A Fishdealer," 118).

Marquis de Ménars, Paris, February 1782, No. 67 (with pendant, "A Cook cleaning Fish," 132).

Claude Tolozan, Paris, February 23, 1801 (810 francs).

De Séreville, Paris, January 12, 1812 (1500 francs).

81. The Water Doctor. Sm. Suppl. 63.—An elderly man sits in an arm-chair examining a urine-flask. He wears a closely buttoned black doublet, a dark cloak, and a black hat. Beside him is a table covered with a Turkey carpet, on which are a gallipot and a pile of books.

Signed, and dated 1671; panel, $13\frac{1}{2}$ inches by 9 inches.

Sale.—George Morant, London, 1832 (£94 : 10s.).

81a. The Physician.

Panel, 11 inches by $8\frac{1}{2}$ inches.

Sales.—Hirst and others, London, March 31, 1900, No. 87.

Scott and others, London, June 25, 1900, No. 73.

82. A Physician in his Study.—He sits in a chair facing the spectator, and examines a urine-flask which he holds in his left hand. He wears a dark costume with a small ruff, a cloak over his left shoulder, and a hat. He has a moustache and a beard. To his left is a table with a cloth, on which, besides a label and a box, lies open in the front corner a large folio with pictures of birds and plants. Behind it are other books. A three-leaved screen is placed towards the right background, where, through an open door, a crucible and other things are seen in an adjoining room. On the screen to the left hangs a little map or landscape. A cloth is thrown over the middle of it.

Engraved in mezzotint by J. Stolker.

83. A MAN READING THE NEWS.—Three-quarter-length. An old man in a brown jacket and dark cap reads a news-sheet which he holds in both hands.

Panel, $10\frac{1}{2}$ inches by 9 inches.

In the Ferdinandeum, Innsbruck, 1899 catalogue, No. 613.

84. AN OLD MAN READING BY CANDLELIGHT.—The candle is hidden by the book. This was painted entirely under the influence of Rembrandt's early pictures, such as "The Gold-Weigher," at Berlin. The cloak is brownish-purple; the coloured neckcloth and the cap and other details also recall Rembrandt.

Signed in full on the right at foot, in the shadow of the book, and dated 1632 or 1633 (the figures are partly hidden by the frame); panel, $11\frac{1}{2}$ inches by 10 inches.

Exhibited in the Rembrandt Exhibition, Leyden, 1906, No. 29; and by the Amsterdam dealers, Fred. Muller and Co., 1907, No. 23.

In the collection of the Countess Jouvencel, Passy, Paris.

In the collection of P. Cloix, Montigny sur Loing.

85. THE READER (or, Reading).—Half-length. A man sits reading a paper which he holds in both hands. He is in black with yellow sleeves, and wears a black hat. Other papers lie on a table to the right. A dull and late picture.

Panel, 4 inches by 6 inches.

In the La Caze collection, Paris.

In the Louvre, Paris, 1903 catalogue, No. 2504.

86. THE NEWS-SHEET.

Signed, A. v. Ostade 16—; panel, $9\frac{1}{2}$ inches by 8 inches.

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux Arts, Paris, 1907 catalogue, No. 920.

87. A MAN READING THE NEWS.

In the collection of M. Flersheim, Paris.

88. A MAN SEATED READING PAPERS.—Late, but very strong in colour.

Signed in full.

In the Sickesz collection on the De Cloese estate.

In the Hubert collection, Rotterdam.

89. A PEASANT READING THE NEWS.—Half-length. A middle-aged peasant, with short hair, sits facing half-left, and holds in both hands a small news-sheet printed in double columns. He wears a dark-brown felt hat and a black jacket. Grey background. Better than its pendant, 225, and certainly genuine. [Probably identical with 115*a*.] Signed in full on the left; panel, 6 inches by 5½ inches.

Sale.—Chevalier de la Roque, Paris, 1745, No. 38.

In the collection of King Adolphus Frederick and in that of King Gustavus III. of Sweden.

In the Stockholm National Museum, 1900 catalogue, No. 549.

90. A MAN READING.—In profile to the right, wearing a black cap. It is attributed to Bega, but is the work of Ostade.

In the Venice Academy, No. 146.

90*a*. A Man reading the News.

Sale.—Nicolaes van Suchtelen, Hoorn, April 17, 1715 (Hoet, i. 181), No. 44 (10 florins 10).

90*b*. A Man reading.

Sale.—Amsterdam, April 27, 1740 (Hoet, ii. 3), No. 41 (25 florins 10).

90*c*. A Man reading the News.

Panel, 8½ inches by 7½ inches.

Sale.—Catharina Backer, widow of A. de la Court, Leyden, September 8, 1766 (Terw. 549), No. 53 (39 florins, Loquet).

90*d*. A Man reading at a Table.—Beside him is a dog. At the back a woman leans over the half-door.

Panel, 13½ inches by 10 inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 129.

90*e*. A Youth devoutly reading a Book.—Light and masterly in style.

Panel, 8½ inches by 7 inches.

Sale.—Amsterdam, April 15, 1783, No. 181 (15 florins 15, Strubing).

90*f*. A Man reading the News. Sm. 89.—He sits in an arm-chair, and wears a high-crowned hat. At the back is a bookcase.

Panel, 7 inches by 5 inches.

Sale.—M. W. (London?), 1784.

90*g*. A Scholar in his Study.—He sits at a table reading a paper. Panel, 8 inches by 6 inches.

Sale.—Hendrik Twent, Leyden, August 11, 1789, No. 161 (10 florins 10, Delfos).

90h. A Man reading a Letter.—[Pendant to 79e.]

Panel, 10½ inches by 8½ inches.

Sales.—Bandeville, Paris, December 3, 1787 (1455 francs, with pendant).
Destouches, Paris, March 24, 1794.

90hh. A Peasant reading.—A masterly painting.

Sale.—P. Quinting, Dordrecht, July 23, 1810, No. GG.

90i. A Man reading the News.—[Pendant to 109f.]

Panel, 7 inches by 6 inches.

Sale.—Amsterdam, July 13, 1812, No. 94 (190 florins, with pendant, Boulboulle).

90j. A Peasant reading a Letter.

Panel, 9 inches by 6 inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 156 (11 florins, Brondgeest).

90k. A Scholar.—He sits in an arm-chair at a table, holding a letter.

Panel, 11 inches by 6 inches.

Sale.—H. Croese, Amsterdam, May 27, 1818, No. 41 (130 florins, Brondgeest).

90l. A Man reading some Placards. Sm. 169. — He stands reading some bills stuck up on a house. He holds up his spectacles in his left hand. Near the house is a wooden bench with a plate on it. In the distance are small figures. "A picture of very good quality" (Sm.).

Panel, 5 inches by 4 inches.

Sales.—Robert de Saint Victor, Paris, November 26, 1822 (850 francs).
Comte Pourtalès, London, 1826 (£47 : 5s.).

91. A Scholar writing in his Study.—The table is covered with books. He holds in his left hand a letter, over which he is thinking.

Panel, 11 inches by 8 inches.

Sales.—Luchtmans, Rotterdam, April 20, 1816, No. 114 (50 florins).
H. Reydon and others, Amsterdam, April 5, 1827, No. 116 (70 florins, Brondgeest).

91a. A Man reading a Letter.—Half-length. He looks pleased.

Panel, 8½ inches by 7½ inches.

Sale.—J. B. van Lanker, Antwerp, 1835, No. 77 (70 florins, Van Praet).

91b. An Old Man reading a Letter.—He wears a hat.

Panel.

Sale.—Leyden, July 21, 1841, No. 67.

91bb. A Peasant reading at a Table.—Half-length. He looks up. On the table before him is a beer-glass, and at the side is his pipe. Through the open window is seen a vine.

Signed, and dated 1683; panel, 8½ inches by 7 inches.

In the collection of Edmund Higginson, Saltmarsh Castle, 1842 catalogue, No. 6.

91c. **A Man reading the News.**—A peasant wearing a red velvet cap sits reading a news-sheet.

Panel, 13 inches by 10 inches.

Sale.—Amsterdam, March 28, 1855, No. 37*.

92. **A Man reading the News.**—A professional letter-writer sits reading a news-sheet to a man who listens attentively. In the background another man looks out of a window ; a child stands beside him.

Engraved by Adrian Schleich, Vienna.

The original was formerly in the Vienna Academy. It was stolen between 1850 and 1860, according to Von Wurzbach, but, though repeatedly reproduced in illustrated journals, it has not been recovered.

93. **A Peasant reading.**

Signed in full ; 9 inches by 7 inches.

Exhibited at Amsterdam, 1867, No. 149.

In the Van Harlingen collection, Amsterdam.

94. **A Man reading the News.**—He sits in an arm-chair at a table reading a news-sheet, which he holds in both hands. On the table are an ink-pot and papers.

Panel, 8½ inches by 6½ inches.

Sales.—(Probably) Amsterdam, March 6, 1769, No. 90.

Wurster, Cologne, June 15, 1896, No. 204.

95. **A Scholar in an Interior.**—He reads a manuscript.

Signed on the manuscript ; 14 inches by 12 inches.

Sale.—Dittmar van Vliet and others, Berlin, May 4, 1897, No. 88.

95a. **A Man in his Study.**

Panel, 11 inches by 9 inches.

Sale.—Macbean and others, London, July 23, 1900, No. 21.

95b. **A Man reading a Letter.**—A man in a brown coat and a slouch hat reads attentively some important news.

Oval panel, 4 inches across.

Sale.—Frankfort-on-Main, February 12, 1901, No. 57.

96. **A Man reading.**—Half-length. He reads a book which he holds in his right hand. He wears a black cloak and a red cap. Grey background.

Signed on the book-cover ; panel, 7 inches by 6 inches.

Sale.—C. Turner of London, Berlin, November 17, 1908, No. 64.

96a. **An Old Man reading.**—Half-length.

Engraved in mezzotint by J. Stolker.

96b. **A Peasant seated reading.**

Engraved by C. Weisbrod.

97. **A PAINTER IN HIS STUDIO.** Sm. Suppl. 69.—In the foreground of a large room lighted by a window on the left a painter,

seen in lost profile to the right, sits at his easel painting a landscape. He wears a purple dress and a red cap. Behind him to the right are two pupils. The younger, a boy, stands at a table grinding colour on a stone. The elder, a man, behind him to the left, is preparing a palette of colours. Some drawings lie on a cask in front of him. A dog is asleep in the foreground. At the back is a wooden staircase. "This picture is painted in a free manner and at an advanced period of his life" (Sm.). [Compare 98.]

Signed on a table to the left with an unusual monogram, "A.O."; panel, 14½ inches by 14 inches.

A replica, with slight variations, is in the Dresden Gallery, 1906 catalogue, No. 1397 (*see* 98).

There is an etching of similar subject by Ostade (B. 32), done about 1650.

Engraved by J. B. Tétar van Elven.

Salé.—Van der Pot, Rotterdam, June 6, 1808, No. 96 (600 florins, Van Lennep for the Amsterdam Museum).

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1813.

98. A PAINTER IN HIS STUDIO. Sm. 211.—In a homely studio, into which the sunlight streams through a window on the left, a painter, seen partly in a back view, sits painting at his easel. To the right, near a staircase at the back leading to an upper room which is less well lighted, is a lay-figure. Above, at the back, is a table at which a figure is dimly seen grinding colour. Sm. regards this as one of Ostade's best works. Replica of 97.

Signed in full on the right at foot, and dated 1663; panel, 15 inches by 14 inches.

Mentioned by Descamps.

Lithographed by Akeman Allesson; engraved by A. Carse.

In the Crozat collection.

In the La Bouexière collection, Paris, from which it was acquired, with No. 1396 of the Dresden catalogue, by Le Leu in 1754 for Dresden. Sm. confuses this with 100, in which there are two boys grinding colours.

In the Dresden Gallery, 1908 catalogue, No. 1397 (Sm. valued it in 1829 at about £525).

99. A PAINTER IN HIS STUDIO.—He sits in the left centre foreground at his easel, painting a picture of a dead bullock. On a bench at his side is a box; an open sketch-book is placed against it. In the right background a winding staircase leads to an upper room. In the corner under the stairs two pupils are preparing colours on a table. Above it on a shelf are bottles, a plaster female figure, and a bust. On the left is a large window. A basket hangs from the ceiling. On the back wall to the right hangs a framed picture; on the floor lie sketches. The picture corresponds in detail to Ostade's etching (B. 32). [Probably identical with 100. Compare 97, 98.]

Tall and narrow.

In the collection of John G. Johnson, Philadelphia.

99a. A Painter seated at his Easel.—He is painting a portrait. At the back a youth is grinding colour. Beside him a man is cleaning a palette.

Sale.—Von Scheibler and others, Aachen, September 13, 1842, supplementary No. 12.

100. A PAINTER IN HIS STUDIO. Sm. 136.—A painter, palette in hand, sits at his easel. He wears a high cap. In the background two boys are preparing colours. To the left is a large window. Painting things are strewn about. It seems unlikely that this is a portrait of Ostade himself, as was formerly supposed. It "has become a little dark from time, and was evidently painted in the artist's old age" (Sm.). [Probably identical with 99. Compare 97, 98.]

Signed in full; panel, 16½ inches by 13½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 270.

Etched by Ostade, probably B. 32.

It was not in the La Bouexière collection, Paris, as Sm. and Blanc supposed; that picture is 98.

Sales.—Pierre de Grand-Pré, Paris, February 16, 1809 (2901 francs).

P. Herrenschwand of Berne, Paris, January 24, 1810 (2601 francs, Hazard).

Comte Pourtalès, 1826 (£105).

Sold with the collection of P. Ramier.

Bought in 1848 by J. M. and S. M. S.; then in the possession of George, Paris—according to a note by Sm. in his own copy of his catalogue.

Sale.—Paris, May 30, 1903, No. 37 (14,500 francs, Kleinberger).

In the possession of the Paris dealer F. Kleinberger, 1905.

101. The Connoisseur. Sm. 35.—In an interior a man sits at a table covered with a carpet, on which are books and prints. On the wall hangs a map of Europe.

Panel, 18 inches by 14 inches.

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 153 (1700 florins, A. van den Bogaerde).

102. THE BALLAD-SINGER.—A genuine early work.

In the Holburne of Menstrie Art Museum, Bath, 1902 catalogue, No. 183.

103. A Man singing.—He faces right, leaning his elbows on the back of his chair. He is in blue against a light background. He wears a grey basket-shaped cap, and holds a paper. Attributed to the school of A. Brouwer, but in the style of Ostade. Very good in quality, but there are suspicious cracks in the paint, so that its authenticity is not quite certain.

In the Mâcon Museum.

103a. A Peasant singing.—He is seated in an interior.

Sale.—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 227), No. 27 (30 florins).

103b. A Man singing.—He holds a paper, and sings a merry song. Beside him, on a table, is a red jug.

Panel, 8½ inches by 7 inches.

Sale.—Widow of Johan Ph. de Monté, Rotterdam, July 4, 1825, No. 8 (775 florins, Lamme).

103c. A Peasant singing.

6½ inches by 6 inches.

Sale.—P. Roelfsema and others, Groningen, June 22, 1863, No. 248.

103d. The Ballad-Singer.

Engraved by Edmond Bovinet.

103e. A Man singing.—Half-length. He is turned three-quarters right, and wears a cap. He is singing from a sheet held in both hands.

Described from a mezzotint by J. Stolker.

104. THE ITINERANT MUSICIAN.—Half-length. A ragged fiddler, turned slightly to the right, is playing. His broad-brimmed felt hat is pulled down over his left eye. He looks with a smile at the spectator. An attractive picture.

Signed with the monogram ; panel, 10 inches by 8 inches.

In the collection of John Graham-Gilbert, Glasgow ; bequeathed to the city in 1877.

In the Glasgow Art Gallery, 1908 catalogue, No. 699.

105. A MAN PLAYING THE GUITAR.—In an interior. On a table before him is an open music-book. He wears a light-red cap over a black one.

Panel, 10 inches by 7½ inches.

Exhibited at the Guildhall Art Gallery, London, 1890, No. 74.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 234.

In the collection of H. H. Gibbs, London.

106. A MAN PLAYING THE LUTE.—Not a particularly good picture.

Signed in half-effaced letters on the right at foot ; panel rounded at top, 8 inches by 7 inches.

In the collection of F. X. Fabre ; bequeathed in 1837 to Montpellier.

In the Montpellier Museum ; Fabre bequest, 1890 catalogue, No. 735.

107. THE ITINERANT FIDDLER. Sm. 40 ; Suppl. 45.—Half-length. He stands facing right, playing the fiddle and singing. His head is slightly inclined to the left. He wears a tall grey hat with cock's feathers and a brown costume. Behind him to the left is the corner of a vine-clad cottage ; to the right are the heads of two listening children, a boy with a black cap and a girl with a white cap. Fine light and shade. [Pendant to 109.]

Signed in full to the left, and dated 1648 ; panel, 10½ inches by 8½ inches.

Mentioned by Descamps.

Engraved by Le Bas in the Baudouin collection ; lithographed by Huot.

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 159 (105 florins, P. Fouquet).

In the collection of Comte Baudouin, Paris.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 947 ; it was there in 1842 (Sm., who valued it at £105).

107a. A Lute-Player.

Sale.—Tomas Argus, Haarlem, February 19, 1704, No. 10.

107b. A Lute-Player.

Sale.—Philip Cosson, Amsterdam, March 18, 1729 (Hoet, i. 331), No. 16 (18 florins).

107bb. A Fiddler.

Panel.

Sale.—H. D. G. de Maree and W. Horstink, Haarlem, May 12, 1817, No. 132.

107c. A Violinist.

Canvas, 22 inches by 21 inches.

Sale.—H. J. van Wisselingh and others, Amsterdam, May 19, 1856, No. 42.

107d. A Violinist.

Panel, 10 inches by 8 inches.

Sale.—P. van Arnhem, Groningen, September 24, 1868, No. 215.

107e. The Dutch Fiddler.

Engraved by Pierre Chenu as "Le Violon Hollandais."

108. A Lute-Player.—Half-length. He is turned to the left. His head is turned to the right, and bent down to the left as if he is listening to his music. He wears a high cap. His left hand is on the strings, so that the print is evidently taken in reverse.

Described from a mezzotint by J. van Somer (Wessely, 65).

108a. A Flute-Player.

Sale.—Gerard van Sypes—or Everard van Sypestein—Utrecht, April 11, 1714 (Hoet, i. 172), No. 9 (40 florins).

109. THE ITINERANT HURDY-GURDY PLAYER.

Sm. 45, 58; Suppl. 27.—Half-length, turned left, with his head towards the spectator. He stands before the open door of a vine-clad house, singing to the music of his hurdy-gurdy. He is in grey, with a pink vest and grey cloak, and a hat with cock's feathers. [Pendant to 107, and also to 58.]

Signed in full at the top, and dated 1648; panel, 10½ inches by 8½ inches.

Mentioned by Descamps.

Engraved by Chenu, 1772, as "Le Vielleur Hollandois," in the Baudouin collection; probably by Le Bas also in the same collection.

In the Braamcamp collection, 1752 (Hoet, ii. 507).

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 303 (340 florins, with pendant 58, P. Fouquet).

In the collection of Comte Baudouin, Paris, 1772.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 949; it was there in 1842 (Sm.).

109a. A Hurdy-Gurdy Player.

Sale.—Johan van Tongeren, The Hague, March 24, 1692 (Hoet, i. 14), No. 67 (126 florins).

109b. A Hurdy-Gurdy Player.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 275.

109c. A Hurdy-Gurdy Player.

Sale.—Amsterdam, September 25, 1743 (Hoet, ii. 127), No. 61 (60 florins).

109d. A Hurdy-Gurdy Player.—Above are vine-tendrils.

Panel, 9 inches by 13 inches.

Engraved.

Sale.—Soeterwoude, near Leyden, August 14, 1776, No. 11.

109e. A Hurdy-Gurdy Player.—[Pendant to 184a.]

Panel, 7 inches by 6 inches.

Sale.—Amsterdam, December 5, 1785, No. 67 (14 florins 10, with pendant, Yver).

109f. A Hurdy-Gurdy Player.—[Pendant to 90i.]

Panel, 7 inches by 6 inches.

Sale.—Amsterdam, July 13, 1812, No. 94 (190 florins, with pendant, Boulboule).

109g. A Hurdy-Gurdy Player.—He is singing to his own accompaniment.

Panel, 8 inches by 6½ inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 116.

109h. An Old Hurdy-Gurdy Player.—Half-length.

Canvas, 12 inches by 9½ inches.

Sales.—Thomas Theodor Cremer, Rotterdam, April 16, 1816, No. 87 (99 florins, Van Leen).

P. de Heere de Holy, Rotterdam, August 31, 1824, No. 60 (13 florins, Lamme)—said to be on panel.

109i. A Hurdy-Gurdy Player. Sm. Suppl. 68.—Half-length. A merry fellow with a florid complexion sits playing a hurdy-gurdy. He wears a black slouch hat and a dark-purple cloak over a yellow jacket. A "clever little picture" (Sm.). [Pendant to 76.]

Panel, 7 inches by 5 inches.

Imported into England by Chaplin, 1838.

109j. A Hurdy-Gurdy Player in an Interior.

7½ inches by 6 inches.

Sale.—Antwerp, August 27, 1844, No. 130.

109k. A Bagpiper.

Sale.—W. Roxon, London, 1864 (£364 : 10s.).

109l. A Hurdy-Gurdy Player.—Half-length.

Panel, 3½ inches by 2 inches.

Sale.—Baron H. Fagel, Paris, May 4, 1870, No. 16.

109m. A Hurdy-Gurdy Player.

Panel, 4 inches by 3 inches.

Sale.—Amsterdam, May 16, 1877, No. 27.

110. THE HURDY-GURDY PLAYER.—Half-length. He sits facing the spectator, turning his hurdy-gurdy with his right hand. He wears a broad-brimmed hat and a black jacket with light-grey sleeves.

Signed in full, and dated 16—; panel, 8 inches by $6\frac{1}{2}$ inches.

Exhibited in the Rembrandt exhibition of the Amsterdam dealers Fred. Muller and Co., 1906, No. 100.

110a. A Rommelpot-Player.

Sale.—Gerard van Sypes—or Everard van Sypestein—Utrecht, April 11, 1714 (Hoet, i. 172), No. 10 (60 florins).

111. AN OLD MAN MENDING A PEN IN HIS STUDY. Sm. Suppl. 44.—Half-length, full face. He wears a brown cap and jacket. The prevailing tone is brown, without local colour.

Panel, 13 inches by $10\frac{1}{2}$ inches.

In the collection of Prince Esterhazy, Vienna, 1842 (Sm.).

In the Budapest Museum of Fine Arts, 1906 catalogue, No. 531 (old No. 286).

112. A MAN MENDING A PEN.—He sits, with his hat on, facing left, at a little round table, on which are a paper and an ink-pot. He is cutting a quill pen. On the floor to the left are two folio volumes, one lying flat, the other upright. In the back wall is a little window; to the right is a door. Of the middle period, about 1645.

Panel, 8 inches by 6 inches.

In the Karlsruhe Gallery; 1894 catalogue, No. 246.

112a. A Man mending a Pen.

$9\frac{1}{2}$ inches by 8 inches.

Sale.—Gillis van Hoven, Amsterdam, March 24, 1755 (Terw. 111), No. 3 (390 florins, Balgrio).

113. A Man mending a Pen.—In a room, beside a table covered with papers and other things, a man sits mending a pen. On the floor beside him are books and other things.

Panel, 9 inches by 7 inches.

Sale.—Amsterdam, August 10, 1785, No. 247 (14 florins, Wubbels).

113a. A Man mending a Pen.—In a room a man sits mending a pen. On a table beside him are writing materials.

Panel, 9 inches by 7 inches.

Sale.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 86 (20 florins, De Vries).

113b. A Man mending a Pen.—A peasant is busy cutting a quill pen.

Sale.—(Supplementary) W. J. Schellink and others, Rotterdam, April 24, 1834, No. 196.

113c. A Man mending a Pen.

Panel.

Sale.—Leyden, July 21, 1841, No. 68.**113d. A Man mending a Pen.**Panel, $7\frac{1}{2}$ inches by 6 inches.*Sale*.—Thyssen, Paris, December 20, 1856, No. 31 (105 francs).**113e. A Clerk mending his Pen.***Sale*.—Ant. Sils, Antwerp, March 21, 1882, No. 18.**114. An Old Man examining a Coin.**—In an interior. On a table beside him are a beer-jug and a pipe.Panel, 6 inches by $4\frac{1}{2}$ inches.*Sale*.—W. van der Lely, Amsterdam, December 14, 1772, No. 17.**114a. A Sailor counting his Pay.**

In the Motz collection, Bremen, 1863 (Parthey, ii. 208).

114b. A Man counting Money.

Engraved in mezzotint by Richard Houston.

115. THE FISH-MARKET. Sm. 110.—In the left foreground a fish-dealer, seen at half-length, sits behind his stall; he holds a big fish by the head in his right hand, and looks at the spectator. He wears a red vest and a purple jacket. More fish lie on the right of the stall, and in the left-hand corner is a knife. In the right middle distance, in a booth, a woman stands behind a stall on which are three soles; she is serving customers. Beyond, in full sunlight, are numerous figures and another booth. A late work, not very good. [Compare 116, 117, 119.]

Canvas, 16 inches by 14 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 280-81.Engraved by Claessens and by Van Oortman in the *Musée Français* (Filhol, vi. 381).*Sale*.—Paillet and Coclers, Paris, August 19, 1801 (3151 francs)—according to the Louvre catalogue.

In the Louvre, Paris, 1902 catalogue, No. 2497; it was valued by the experts in 1816 (at 6000 francs).

115a. A Fisherman. Sm. 9.—[Pendant to 230f. Probably identical with 89.]Panel, $6\frac{1}{2}$ inches by 5 inches.*Sale*.—Chevalier de la Roque, Paris, 1745 (100 francs, with pendant).**115b. A Fish-Dealer.**—[Compare 118.]

Canvas, 17 inches by 15 inches.

In the collection of Gerard Braamcamp, Amsterdam, 1752 (Hoet, ii. 507).

116. A Fish-Dealer. Sm. 22.—He stands at his stall, on which are fish of several kinds. In the background is the fish-market. [Compare 115, 117, 119.]

Canvas, 15½ inches by 13 inches.

Sale.—P. Leendert de Neufville, Amsterdam, June 19, 1765, No. 70—or No. 72 of the original catalogue—(495 florins, Nieuwenhoven).

117. The Fish-Dealer. Sm. 116.—In front a man stands at his stall holding a haddock. Turbot and other fish lie near. Close to him a woman selling fish takes money from another woman. In the background is the fish-market, with numerous figures. [Compare 115, 116, 119.]

Canvas, 16 inches by 14 inches.

Sales.—Amsterdam, July 25, 1771, No. 20 (200 florins, Gildemeester).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 164 (375 florins, C. S. Roos).

118. A Fish-Dealer cleaning Fish. Sm. 32.—In front of a house. With accessories. [Compare 115*b*. Pendant to 80; possibly identical with 132.]

Signed, and dated 1665; panel, 10 inches by 8 inches.

Mentioned by Descamps.

According to Sm., this picture was in the collection of G. Braamcamp. But the Braamcamp picture of this subject, mentioned by Hoet in 1752, but not in the sale of 1771, measured 17 inches by 15 inches, and was on canvas.

Sales.—Marigny, Paris, 1781 (with pendant).

Destouches, Paris, March 21, 1794.

Wattier, Paris, 1797 (1001 francs).

Philip Hill, London, July 3, 1811 (£61 : 19s.).

119. A Woman buying Fish at a Cottage-Door. Sm. 180; Suppl. 84.—A woman with a child in her arms looks at a man who is cleaning a haddock on a bench. Another haddock lies near him. A youth and a child, on the other side of the bench, look on. The figures are seen to the knees. "The picture is distinguished for its breadth of effect and brilliancy of colour" (Sm.). [Probably identical with 116, according to Sm.]

Dated 1669; canvas, 15½ inches by 13 inches.

In the collection of W. D. Acraman, Bristol, 1829 (Sm.).

Sale.—Michael Zachary, London, 1838 (£175).

120. A Merchant in his Shop.—A large green curtain hides him from the view of the customers. He tastes a wine which seems to please him. On a bench in front of him are his pipe, tobacco, a charcoal pan, and a pewter pot. In the left background the shopwoman serves some children. On the threshold is a hurdy-gurdy player.

Panel, 12½ inches by 16 inches.

Sale.—Duc de Morny, Paris, May 31, 1865, No. 64 (8750 francs).

121. THE BLIND BEGGAR.—A blind beggar, led by a little dog, receives an alms from a woman leaning over the half-door of her house. Above is a rustic balcony, reached by a wooden staircase. Round the man are children and others. Apparently a good picture, dating about 1640. [Probably identical with 121*b*.]

Panel, 12 inches by 9½ inches.

In the collection of Archibald McLellan, Glasgow; bought for the city in 1856.

In the Glasgow Art Gallery, 1908 catalogue, No. 696.

121a. An Old Beggar.—At the back is an inn, with animals.
11 inches by 9 inches.

Sale.—Amsterdam, May 11, 1756 (Terw. 141), No. 56—or No. 44 of the original catalogue (42 florins, De Leth).

121b. An Old Blind Man.—He is led by a dog, whose leash he holds in his right hand. He has a stick in his left. At the back is a cottage with trees and travellers resting. [Probably identical with 121.]

Sale.—J. van der Linden van Slingelandt, Dordrecht, August 22, 1785, No. 301 (80 florins, Fouquet).

122. AN OLD BEGGAR. Sm. Suppl. 75.—An old man, wearing a grey jacket and brown trousers, stands under an archway almost in full face. He has a stick in one hand and his hat in the other. Farther back a party of travellers halt at an inn. "A freely painted picture" (Sm.).

Panel, 11 inches by 8½ inches.

Sale.—Edward Solly, London, 1834.

Mrs. John Ashley and others, London, May 31, 1907, No. 46 (£220:10s., Sackville Gallery).

In the Charley collection, Paris.

Sale.—Lord Amherst of Hackney and others, December 12, 1908, No. 35.

123. A WOMAN WITH A LETTER.—She sits on a bench near a window, holding a paper in one hand and a pencil in the other. Beside her are a book and other objects. A cat lies on the ground. A mandoline hangs on the wall.

Signed in full on the left at foot; panel 11½ inches by 10½ inches.

Sale.—Louis Fould, Paris, June 4, 1860.

Duc de Morny, Paris, May 31, 1865, No. 65 (4500 francs).

E. Fould, Paris, April 5, 1869, No. 12 (5750 francs).

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris; Dutuit bequest, 1907 catalogue, No. 919.

123a. A Woman reading the News.—By Ostade and Desart.

Sale.—Cornelis Desart, Haarlem, August 21, 1708, No. 91.

124. AN OLD WOMAN COUNTING MONEY.—Three-quarter-length. She is in full face, and has a little table before her, with a paper on it. She counts the money with her right hand into her left, and looks at the spectator as if calculating. She wears a cap and a fur jacket over a dress with white pleated sleeves. Formerly ascribed to A. Brouwer.

Panel, 7 inches by 5½ inches.

In the Schwerin Museum, 1882 catalogue, No. 760.

124a. A Woman with a Child.

Sale.—Adriaen Swalminius, Rotterdam, May 15, 1747, No. 94.

125. A Woman with a Child in her Lap. Sm. 111.—Three-quarter-length. She wears a loose purple dress and a white cap. At the back of the room is a bed with green curtains.

Panel, 10½ inches by 9½ inches.

Sale.—Paillet, Paris, 1799 (830 francs).

126. A MOTHER WRAPPING UP HER CHILD.—In an interior. Wrongly catalogued as by Isack van Ostade.

8½ inches by 12½ inches.

Sale.—Haro, Paris, May 30, 1892, No. 36 (700 francs).

127. Mother and Child.

Signed; oval panel, 6 inches by 5 inches.

Sale.—Martin H. Colnaghi (third part), London, November 19, 1908, No. 165.

128. A WOMAN SEWING.—Half-length, without accessories. She wears a brown and white dress and sits, facing half-left, absorbed in her work.

9 inches by 7 inches.

In the collection of Charles Jennens (who died in 1773), Gopsall.

In the collection of W. P. Assheton Curzon, Gopsall.

In the collection of Earl Howe, Gopsall.

128a. A Woman with a Distaff.

Sale.—Marinus de Jeude, The Hague, April 18, 1735 (Hoet, i. 437), No. 102 (40 florins).

128b. An Old Woman with a Distaff.

9 inches by 7½ inches.

Mentioned by Hoet, ii. 401.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 29 (58 florins).

128c. A Woman sewing.—With a child in a room with many accessories.

16 inches by 14 inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 38 (285 florins).

128d. A Peasant Woman spinning.—A youth stands beside her; two others are in the background near a house.

19 inches by 15 inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 293), No. 41 (200 florins).

128e. A Woman winding Yarn.

Mentioned by Buchanan, *Memoirs of Painting*, i. 247.

Sale.—C. A. de Calonne, London, March 23, 1795, No. 60 (£120 : 6s.—he had paid about £210 for it).

129. A Woman spinning (or, The Distaff). Sm. Suppl. 122.—In the centre of a rustic interior, with a side-door and a window of two casements above it, sits an old woman at her distaff. She wears a purple jacket, a red skirt, and a blue apron. On a table behind her are a loaf, a pan, and a hat on some clothes. Beside it is a chair. A dog lies asleep on the ground.

Panel, 11½ inches by 14 inches.

In the collection of the Rev. Mr. Clowes, Manchester, 1842 (Sm.).

129a. A Woman cooking Gauffres.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 578), No. 47 (36 florins).

129b. A Woman baking Cakes.

Sale.—Maria Beukelaer, Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 333), No. 310 (4 florins).

130. A WOMAN SELLING FISH (or, The Fish-Market). Sm. 42; Suppl. 126.—To the right, behind a stall in a booth, a woman stands cleaning a haddock. On the right-hand side of the stall lie three large fish; on the other side are smaller fish. On the right are a piece of salmon, a basket, and a pair of scales. To the left a boy, seen from the back, with a basket on his right arm, goes away to the back, where numerous other peasants look at the market-stalls. Beyond are cottages and the village church. "This excellent picture is of the choicest quality" (Sm.). Similar to 131, with variations in detail.

Signed in full on the leg of the stall, and dated 1672; canvas, 14 inches by 15½ inches.

Engraved by J. W. Kaiser.

Exhibited with the Six collection, Amsterdam, 1900, No. 104.

In the Braamcamp collection, 1752 (Hoet, ii. 507).

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 155 (1705 florins, P. Oets).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 70 (3010 florins, Roos).

In the collection of Six van Winter, Amsterdam, 1829 (Sm.).

In the collection of Six van Hillegom, Amsterdam, 1842 (Sm.).

In the collection of J. Six, Amsterdam.

131. A WOMAN SELLING FISH (or, A Fish-Stall). Sm. Suppl. 16.—Behind a stall in a booth stands a woman scraping a haddock. Four other haddocks lie to the right, a crab and a sole and other fish to the left. Under the stall is a basket. The woman wears a black cap, a black jacket with red sleeves, and a blue apron. To the left is seen the crowded market. Similar to 130, with variations in detail.

Panel, 11½ inches by 10½ inches.

Sales.—Amsterdam, December 19, 1770, No. 16 (91 florins, Yver).

Daniel Marsbag and others, Amsterdam, October 30, 1775, No. 84.

In the collection of Prince Esterhazy, Vienna, 1842 (Sm.).

In the Budapest Museum of Fine Arts; 1906 catalogue, No. 514 (old No. 306).

131a. A Woman cleaning Fish.

Sale.—Amsterdam, May 25, 1712 (Hoet, i. 145), No. 46 (49 florins).

131b. A Woman washing Mussels. Sm. 6.

Dated 1647; panel, 17 inches by 15 inches.

Sale.—Lambert Witsen, Amsterdam, May 25, 1746 (775 florins)—not mentioned by Hoet.

131c. An Old Woman selling Fish.—Half-length. She wears a coloured cap, and sits asleep with folded hands.

Panel, 9½ inches by 7½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 237 (70 florins, Coclers).

132. A Cook cleaning a Fish on a Table.—She is almost in full face. [Pendant to 80. Possibly identical with 118.]

Dated 1665; panel, 11 inches by 9 inches.

Sale.—Marquis de Ménars, February 1782, No. 67 (with pendant).

133. The Cook.—She stands in a little courtyard beside her kitchen cleaning a fish on a table. She holds a knife. Half-length.

Signed in full on the right, and dated 1668; panel, 11½ inches by 9 inches.

Sale.—Schneider, Paris, April 6, 1876, No. 26.

133a. A Peasant Woman opening the Front Door of a House.—Peasant utensils lie about.

Panel, 10 inches by 8½ inches.

Sale.—N. van Bremen, Amsterdam, December 15, 1766, No. 44.

133b. A Peasant Woman in front of a House.—At the door stands a woman carrying a yoke. Farther away are domestic utensils.

Panel, 10 inches by 7½ inches.

Sale.—Amsterdam, March 6, 1769, No. 127.

134. A Girl scouring a Pan in the Open Air.—Near a pump, beside which is a pail. Behind her is a cat. In a colander in front are a pike and a perch; farther away are a broom and other utensils. Very fine.

Panel, 12½ inches by 10½ inches.

Sale.—Amsterdam, July 26, 1775, No. 235 (71 florins, Fouquet).

134a. An Old Woman cutting up Tobacco.—In an interior.

Panel, 8 inches by 6 inches.

Sale.—Ch. Spruyt, Ghent, October 3, 1815, No. 91.

135. A Woman scouring a Pan. Sm. 233.—She is at the back of a barn. In front are many rustic utensils, such as baskets, a tub, pots, and a copper pan, with some fowls. Light and sunny.

Panel, 18 inches by 15 inches.

Engraved by J. Louys.

Sales.—Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 117 (220 florins, Roos).

Amsterdam, April 30, 1821, No. 119 (53 florins, Engelberts).

136. A PEASANT EATING A HERRING. Sm. Suppl. 36.
—In front of the closed window of a house, overgrown with a vine, a peasant sits to the left at a little table. He wears a dark purplish-red jacket with grey sleeves, and a black hat. He holds a herring in his left hand, and a knife in his right. A dog on the left leaps up at his knees. On the table are a herring on a plate, a napkin, a roll, and a big earthenware jug. Half-length. [Pendant to 200.]

Panel, 11 inches by 9½ inches.

Sale.—Catharina Bullens, widow of Justus Oosterdijk, Amsterdam, July 23, 1777, No. 6 (620 florins, Pothove). [Pendant to No. 5.]

P. Calkoen, Amsterdam, September 10, 1781, No. 103 (210 florins, Faisch).

In the Hérís collection, Brussels, before 1842 (Sm.; priced at £73:10s.).

In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).

Sale.—D. van der Schrieck, Brussels, April 8, 1861, No. 73 (6200 francs, Steenhout, for the Brussels Museum).

In the Brussels Museum, 1906 catalogue, No. 339.

136a. A Man eating Gauffres.

A small picture.

Sale.—Jacob Boreel, Amsterdam, April 21, 1746 (Hoet, ii. 185), No. 16 (52 florins, Haersma).

136b. A Peasant eating.—A fine cabinet-piece.

Mentioned by Buchanan, *Memoirs of Painting*, i. 291.

Sale.—Bryan, London, May 17, 1798, No. 37 (£49).

137. A DRINKER.—He sits at a table, smiling at the spectator. He wears a black cap and a grey doublet. He holds a pewter pot in his right hand and a pipe in his left. Genuine and attractive, but not important.

Signed in full on the left; panel, 8 inches by 7 inches.

In the collection of Lavalard de Roye.

In the Amiens Museum; Lavalard de Roye bequest, 1899 catalogue, No. 31.

138. THE MERRY PEASANT.—He leans over a balustrade, laughing heartily, with a beer-jug in his arms. Formerly ascribed to Isack van Ostade. Painted entirely in yellow, recalling the work of Benjamin Cuyp.

Signed in full; panel, 6½ inches by 5½ inches.

Sales.—G. Fouquet, Amsterdam, April 13, 1801, No. 55.

G. van der Pot, Rotterdam, June 6, 1808.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1816.

139. A DRINKER.—Half-length. A young man with a black cap bends forward to the right, holding in his left hand a big earthenware mug.

Signed in full, and dated 1640; panel, 6½ inches by 5½ inches.

Exhibited at Berlin, 1890, No. 205.

In the collection of Carl von Hollitscher, Berlin.

140. **A MAN DRINKING.**—Three other persons at the back.

In the collection of the Baroness von Rothschild, Frankfort-on-Main.

141. **A PEASANT DRINKING A TOAST.** Sm. 12.—Half-length. He holds his wine-glass in his right hand, and lifts his hat with the other. Above is a vine.

Dated 1677; panel, $6\frac{1}{2}$ inches by 5 inches.

Engraved in the *Stafford Gallery*.

Mentioned by Descamps; and by Waagen, ii. 46.

Sale.—Comte de Vence, Paris, 1750 (196 francs)—according to Sm.; but, according to the Bridgewater catalogue, it came from the Duc de Chabot's collection.

In the collection of the Marquess of Stafford, 1829 (Sm., who valued it at £50).

In the collection of the Earl of Ellesmere, Bridgewater House, 1892 catalogue, No. 126.

142. **A MAN WITH A JUG.**—Half-length.

Panel, 10 inches by $8\frac{1}{2}$ inches.

In the collection of the late George Salting, London; bequeathed to the national collections, 1909.

143. **THE DRINKER.**—Half-length, facing right. A man in reddish-brown with a black cap sits, holding a beer-glass and a jug.

Signed in full on the left at foot—but the signature is described as doubtful in the catalogue; panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 374.

144. **AN OLD DRINKER.** Sm. Suppl. 6.—He wears a grey jacket and a black hat put on sideways. He sits, holding a little glass in his left hand. On a table to the right are a pipe, a pewter pot, and a charcoal pan.

Signed in full on the left, and dated 1651; panel, $8\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 536.

Sales.—J Goll van Franckenstein, Amsterdam, July 1, 1833, No. 59 (400 florins, Idsinga).

Baron de Varange, Paris, May 26, 1852, No. 31 (2150 francs).

Baron de —, Paris, April 25, 1857, No. 10 (3050 francs).

Isaac Péreire, Paris, March 6, 1872, No. 144 (23,000 francs).

Prince Demidoff, San Donato, Florence, March 15, 1880, No.

1045.

In the collection of the late C. T. Yerkes, New York, 1904 catalogue, No. 68.

145. **A DRINKER.** Sm. 69.—Half-length. He sits almost facing the spectator, with his head turned three-quarters left. He has grey hair and a grey beard, and wears a hat. He holds a glass in his right hand, and

a pewter jug in his left. An attractive little picture. [Possibly identical with 169*b*.]

Signed in full on the right at foot, and dated 1668; panel, 7 inches by 5½ inches.

Engraved by David as "Le Vieillard Joyeux"; and possibly by Chataigner.

In the collection of the Duc de Cossé, 1774.

In the collection of King Louis XVI. of France.

In the Louvre, Paris, 1903 catalogue, No. 2501; it was valued by the experts in 1816 (at 600 francs).

146. THE EMPTY JUG.—Half-length. A peasant wearing a black jacket and a plumed hat turns to the right, bending a little forward. He looks into an earthenware jug with a pewter lid which he holds in his right hand.

Signed in full at top to the right; panel, 6 inches by 5½ inches.

An engraving by Stolker resembles this picture very closely.

Given by the Emperor Nicholas I. of Russia in 1832 to the Academy.

In the St. Petersburg Academy of Arts, 1874 catalogue, No. 530.

147. A PEASANT DRINKING.—Three-quarter-length. He sits on a chair, with his body turned to the right and his grinning face inclined to the left. He wears a red jacket and a red cap. He holds up a full beer-glass in his right hand. In the left-hand upper corner a shelf of bottles is fixed on the wall. Formerly ascribed to A. Brouwer; it is an early work by Ostade. [Pendant to 224.]

Signed in full on the right under the glass; panel, 7 inches by 5½ inches.

In the Schwerin Museum, 1882 catalogue, No. 758.

148. THE DRINKER.—Three-quarter-length. An old and beardless man, wearing a small cap, sits on a chair on the left. He is turned to the right; his head is bent forward, and he looks at the spectator. With his left elbow he leans on a table to the right of him, and holds a small wine-glass in his left hand. His right hand rests on his right knee; on the left knee is his hat. On the table are a pewter pot and a clay pipe. Behind him to the right is a wooden partition, on which is affixed a sheet of pictures with an inscription.

Signed in full on the partition, and dated 1663 (the print is dated 1665); panel, 7 inches by 6 inches.

Mentioned by Olaf Granberg, *Les Collections Privées de la Suède*, p. 25, No. 44.

Engraved by Halbou in the *Poullain Gallery*.

In the Poullain collection.

In the collection of Count Wachtmeister, Wanas, Sweden, No. 48.

148*a*. A Laughing Man with a Glass in his Hand.

Sale.—Amsterdam, April 17, 1708, No. 61.

148*b*. A Man drinking.—By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 47.

148*c* and *d*. **A Man with a Glass.**—Two small pictures. By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 86 and 88.

148*e*. **A Man with a Jug.**—By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 247.

148*f*. **A Man holding a Glass.**

Sales.—Amsterdam, October 3, 1708, No. 30.

Amsterdam, May 6, 1711 (Hoet, i. 143), No. 18 (37 florins).

148*g*. **A Man with a Jug.**

Sale.—Marinus de Jeude, The Hague, April 18, 1735 (Hoet, i. 437), No. 103 (33 florins).

148*h*. **A Man with a Goblet.**—[Pendant to 225*c*.]

Sale.—Sara van Banchem, widow of Daniel van Alphen, Leyden, November 17, 1750, No. 4 (72 florins, with pendant).

148*i*. **A Man holding a Jug.**

Sale.—Count van Hogendorp, The Hague, July 27, 1751 (Hoet, ii. 301), No. 31 (21 florins 10, with two pictures by Teniers and Bega).

148*j*. **A Peasant with a Jug.**

Sale.—Amsterdam, September 16, 1760, No. 90 (5 florins 5).

148*jj*. **A Man looking into a Jug.**

Sale.—Amsterdam, December 16, 1760, No. 15 (7 florins 10, Kokeel).

148*k*. **A Peasant looking into a Jug.**

6½ inches by 5½ inches.

Sale.—Amsterdam, September 26, 1763, No. 158.

149. **A Man holding a Glass.**

Panel, 7½ inches by 5 inches.

Sale.—Prince de Rubemprez, Brussels, April 11, 1765 (Terw. 404), No. 123 (135 florins).

149*a*. **A Man holding a Jug and a Goblet.**

12 inches by 10 inches.

Sale.—(Supplementary) W. Stuyteling, Haarlem, September 26, 1768, No. 83 (29 florins, Dr. Tak).

150. **A Peasant drinking.**—Half-length, almost in full face. He wears a hat, and holds a jug. Behind him are a house and trees.

Panel, 9½ inches by 8 inches.

Sale.—J. H. van Heemskerck, The Hague, March 29, 1770, No. 91 (161 florins, De Winter).

151. **A Peasant drinking.**—He sits in profile on a tub at a table, and holds a glass of beer in his right hand. Beside him lie his pipe and a paper of tobacco.

Panel, 11 inches by 9½ inches.

Sale.—H. Aarentz, Amsterdam, April 11, 1770, No. 34 (15 florins, Yver).

152. A Merry Drinker.—He wears a coloured cap, and holds a beer-jug.

Panel, 9½ inches by 8½ inches.

Sale.—Amsterdam, June 13, 1770, No. 68 (16 florins 25).

152a. A Peasant smoking and drinking.—He sits by the fire. With accessories.

Panel, 13½ inches by 10 inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 126.

153. A Peasant seated.—Half-length. His left hand, resting on a table, holds a pipe; in his right hand is his glass into which he is looking. [Pendant to 226.]

Panel, 5½ inches by 6 inches.

Sale.—Nicolaas de Bruyn, Leyden, May 10, 1774, No. 7 (135 florins, with pendant).

154. A Man seated.—Half-length. He has a glass in his right hand and a jug in his left.

Panel, 6½ inches by 7½ inches.

Sale.—J. Ghijs, widow of P. A. Bonenfant, Soeterwoude, April 19, 1775, No. 24 (58 florins, Welfos).

154a. An Old Woman holding a Wine - Jug.—Half-length. She has a glass in the other hand.

Panel, 6½ inches by 5 inches.

Sale.—A. Grill, Amsterdam, April 10, 1776, No. 12 (15 florins).

155. A Drinker. Sm. 80.—Half-length. A peasant sits at a table, holding a glass in one hand and a pipe in the other.

Panel, 5 inches by 4½ inches.

Sale.—Comte de Merle, Paris, 1783 (600 francs).

156. A Drinker.—He sits, raising a glass in his right hand and holding a jug in his left.

Panel, 7 inches by 6½ inches.

Sale.—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 36 (50 florins, Van der Vinne).

157. The Drinker. Sm. 86.—Half-length. A peasant, with a black cap and a doublet with yellow-grey sleeves, holds a jug in one hand and a pipe in the other.

Panel, 10 inches by 8 inches.

Sale.—Comte de Vaudreuil, Paris, November 24, 1784, No. 38 (300 francs, Hamon).

157a. The Drinker.—A merry peasant sits at a table, on which are a backgammon board and a pipe. In his right hand he holds an earthenware beer-jug.

Panel, $7\frac{1}{2}$ inches by 6 inches.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 239 (5 florins, Van der Schley).

158. A Man holding a Jug.—He sits in front of a cellar. He seems tired. On the wall hang domestic utensils.

Panel, 11 inches by $8\frac{1}{2}$ inches.

Sale.—Leyden, August 26, 1788, No. 109 (50 florins, Delfos).

158a and b. A Peasant with a Rhine-Wine Goblet; and, A Peasant with a Glass.—Two pendants.

Panel, 5 inches by 4 inches.

Sale.—Aart Schouman, The Hague, October 17, 1792, Nos. 18 and 19 (8 florins 5, Valette).

158c. A Man with a Glass.—[Pendant to 228a.]

Panel, 6 inches by 5 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 197 (50 florins, with pendant).

159. A Drinker.—A peasant sits on a bench outside a cottage; he holds a jug on his knee.

Panel, 10 inches by $8\frac{1}{2}$ inches.

Sales.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 156 (60 florins, Wubbels).

J. Danser Nijman, Amsterdam, August 16, 1797, No. 199 (36 florins).

159a. A Peasant with a Jug.

Signed in full.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 396.

159b. A Peasant seated, holding a Fluted Beer-Glass.—Half-length. [Pendant to 214d.]

Panel, 7 inches by $6\frac{1}{2}$ inches.

Sale.—Amsterdam, August 21, 1799, No. 102 (60 florins, with pendant, Labouchère).

159c. An Old Drinker.—He sits on a chair drinking. He has a pipe in his hand.

Panel, 9 inches by $7\frac{1}{2}$ inches.

Sale.—Luchtmans, Rotterdam, April 20, 1816, No. 112 (33 florins).

159d. A Peasant smoking and drinking.—[Pendant to 159e.]

Sale.—G. Twisk Cornelisz, Amsterdam, March 18, 1819, No. 19.

159e. A Drinker.—[Pendant to 159d.]

Sale.—G. Twisk Cornelisz, Amsterdam, March 18, 1819, No. 20.

159f. A Peasant seated, holding a Beer-Jug.

Panel, $6\frac{1}{2}$ by 6 inches.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, No. 255 (15 florins).

159ff. A Man drinking.—A small picture.

Sale.—Mallinüs frères, Louvain, September 9, 1824, No. 98.

159fff. A Peasant looking into a Jug, which he holds.

Panel, 9 inches by 7 inches.

Sale.—O. W. J. Berg, Amsterdam, July 7, 1825, No. 87 (30 florins, Vollenhoven).

159g. A Man with a Jug.

Sale.—Rotterdam, June 9, 1828, No. 104.

159h. A Drinker holding a Beer-Jug.

Panel.

Sale.—J. A. Bennet, Leyden, April 10, 1829, No. 17 (12 florins, Gruyter).

159i. A Peasant drinking.

Panel.

Sale.—Amsterdam, August 3, 1835, No. 64.

159j. A Merry Drinker holding a Jug.

Panel.

Sale.—Amsterdam, August 3, 1835, No. 65.

160. The Drinker. Sm. Suppl. 40.—A peasant, wearing a red cap and a light-grey jacket, sits at a table, on which he rests one hand holding a pipe. In the other hand he holds a goblet. Probably the original of 169c.

Panel, 5½ inches by 5 inches.

Sales.—Johan Pieter Wierman, Amsterdam, August 18, 1762 (Terw. 259), No. 39 (52 florins).

Sir Charles Bagot, London, June 17, 1836 (£18 : 18s., Sir Edward Sugden, Bart.).

160a. An Old Man holding a Beer-Jug.

Panel, 8 inches by 6½ inches.

Sale.—Fr. Corn. Knoll, Utrecht, October 28, 1840, No. 20.

161. A Drinker.—An old man sits at a round table, on which are a pewter pot, a pipe, and a charcoal pan. He holds a goblet of wine in one hand and points to it with the other.

Panel, 8½ inches by 7½ inches.

Sale.—J. van Idsinga, Amsterdam, November 2, 1840, No. 42 (400 florins, Hagen).

161a. A Peasant holding a Beer-Jug.

Panel, 7½ inches by 6½ inches.

Exhibited at Cologne, 1840, No. 168.

Then in the collection of Leonard Becker, Cologne.

162. The Drinker. Sm. Suppl. 28.—A grey-haired old man, in a purple coat, brown breeches, and a black hat, sits on a low chair in the middle of a room. He is turned to the right, but looks at the spectator.

He holds a glass in his left hand. On a three-legged stool in front of him are a pewter pot, a pipe, and a charcoal pan. Behind him to the right is a large green curtain. Near a window to the left two men are playing backgammon; a third looks on. A "very clever picture" (Sm.).

Signed in full in the right-hand bottom corner, and dated 1661—or, as Sm. says, 1662; panel, 13 inches by 10 inches.

This picture can hardly be identified with 692, the description of which differs from it.

Sale.—Antoni Bierens, Amsterdam, July 20, 1747 (Hoet, ii. 199), No. 5 (180 florins, Jacob Bierens).

In the collection of Jacob Bierens, Amsterdam, 1752 (Hoet, ii. 523).

In the collection of Madame de Haan-Bierens, Amsterdam, 1842 (Sm.); sold under the name of her father, D. Bierens, Amsterdam, November 15, 1881, in which sale this was No. 15.

162a. An Old Man holding a Glass of Beer.—A jug is on a chair in front of him.

Exhibited at Amsterdam, 1845, No. 21.

162b. A Merry Drinker.—He sits at a table, on which is a backgammon board. He holds a beer-jug which seems to be empty.

Panel, 9 inches by 6½ inches.

Sale.—Amsterdam, October 18, 1849, No. 140.

163. An Old Man taking his Glass. Sm. Suppl. 39.—In the foreground of a large room, with an arched door at the back, an old man sits on a three-legged stool, with a glass of liquor in his hand. He wears a brown jacket with bluish sleeves, black breeches, a yellow apron, and a drab hat. On a little stool beside him are a pewter jug, a pipe, a paper of tobacco, and a charcoal pan. Behind him hangs a large grey curtain. At the back of the room a woman and two men are by a window, and two children and a man at the door. "A well-finished picture" (Sm.).

Panel, 18½ inches by 27½ inches.

Mentioned by Waagen, ii. 295.

In the Hérís collection, Brussels; purchased from it by Farrer before 1842 (for 3600 francs).

In the collection of Wynn Ellis, London, 1854 (Waagen); but not among the pictures that passed from this collection to the National Gallery.

163a. A Drunken Peasant.

6½ inches by 5½ inches.

Sale.—P. Roelfsema and others, Groningen, June 22, 1863, No. 73.

163b. The Old Drinker.—Half-length. He wears a pointed hat and a full cloak showing only his crumpled collar. He smiles at the spectator.

Panel, 9½ inches by 8 inches.

Sale.—Neven, Cologne, March 17, 1879, No. 164.

163c. A Peasant holding a Jug.—He stands in front of a house. In the left background are the church and houses of a village.

Signed in full on the left at foot ; panel, $6\frac{1}{2}$ inches by 4 inches.

Sale.—Haendcke and others, Cologne, October 5, 1896.

163d. The Drinker.—In a rudely furnished room a peasant sits, in profile to the left, at a table, on which are tobacco and a pipe. He holds a full glass in his right hand, and looks thoughtful.

Signed in full ; panel, 11 inches by 10 inches.

Sale.—Ittenbach, Cologne, November 8, 1898, No. 89.

163e. A Man with a Wine-Glass.

Panel, 10 inches by 8 inches.

Sale.—Younge and others, London, November 22, 1902, No. 122.

163f. A Drinker with a Jug.

Panel, $9\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—Fenton and others, London, February 16, 1903, No. 67.

164. THE EMPTY JUG.—A peasant looks sorrowfully into his jug which he has drained.

Panel, 8 inches by 7 inches.

Sale.—Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 109 (100 florins, Engelbrecht).

165. The Contented Drinker.—In front of a wooden partition, in a comfortable arm-chair, sits a beardless peasant. He looks contentedly, with parted lips, towards the side. He wears a black cap, and holds a brown jug with a lid in both hands.

Signed on the left arm of the chair ; panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—W. Löwenfeld of Munich, Berlin, February 6, 1906, No. 100.

166. The Drinker.—He sits on a stool, facing the spectator and bending forward. He wears a grey jacket and breeches and a felt hat. He holds a glass in his right hand, and with his left takes up a beer-jug standing near his pipe and tobacco on a little table. At the back of the room another man stands, by the stove, lighting his pipe with a glowing ember, which he holds in the tongs. The upper part of the door is opened, showing a view of the outside.

Signed in full on the left at foot ; panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1883*, p. 345.

Engraved by Halbou in the *Poullain Gallery*, No. 64.

Sales.—Baron de Beurnonville, Paris, May 9, 1881, No. 408.

Baron de Beurnonville, Paris, May 21, 1883, No. 79 (3500 francs).

L. Weber, Brussels, March 12, 1906, No. 57.

167. THE DRINKER.—In front of an inn a peasant, wearing a felt hat, sits on a tub, with a jug, a pipe, and a piece of bread. He is biting his nails, and seems to be lost in thought. At the back are two figures near an open window.

Panel, 11 inches by 9 inches.

Sale.—A. G. de Berghe, Brussels, June 7, 1906, No. 100.

168. AN OLD DRINKER.—Half-length, facing the spectator. He holds a glass in his right hand and a jug in his left. His clothes and his hat are dark-grey and blue. Grey background. A late work.

Panel, 7 inches by 6 inches.

Exhibited at the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller and Co., 1906, No. 101.

Sale.—H. C. Du Bois and others, Amsterdam, November 27, 1906, No. 148 (800 florins).

169. THE DISCONTENTED DRINKER.—Half-length. He is turned three-quarters left, and bends his head forward. His face is inflamed with drink, and his chestnut-brown hair is in disorder. He wears an old brown suit. Grey background.

Canvas, $4\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

Sale.—Ch. Sedelmeyer, Paris, May 25, 1907, No. 152 (1100 francs).

169a. A Man in a Brown Doublet with a Covered Jug.

Canvas, $10\frac{1}{2}$ inches by 8 inches.

Sale.—Frankfort-on-Main, April 14, 1908, No. 89.

169b. An Old Drinker.—Half-length, seen in full face. He sits in an arm-chair leaning his right elbow on the arm, and holding a full glass in his right hand. A cloak hanging over his shoulder partly hides the left hand, which holds a covered pewter jug that is partly cut off by the lower edge of the frame. He wears a hat. [Possibly identical with 145.]

Described from an engraving by Chataigner, in the *Musée Napoléon*, No. 95.

169c. A Drinker.—Half-length. He sits, facing right, at a table on the left. He turns his head towards the spectator. His left hand, holding a pipe, rests on the table. In his right hand he holds up a half-filled goblet. He wears a cap, and a cloak over his right shoulder.

Described from a mezzotint by John Greenwood [who died in 1792], almost certainly engraved from 160.

169d. A Peasant with a Glass.

Engraved in mezzotint by Peter Schenk.

169e. A Peasant looking into a Jug.—Half-length. He holds the handle of the jug in his left hand. He faces three-quarters left, and wears a high broad-brimmed hat.

Described from a mezzotint by J. Stolker.

169f. A Peasant holding a Goblet.—Three-quarter-length.

Engraved by J. E. Wessely.

170. THE SMOKER.—Three-quarter-length. He sits leaning back in his armchair, blowing out a cloud of smoke. He is seen almost in full face, but slightly inclined to the right. His right elbow rests on the arm of the chair, and his right hand holds his clay pipe. He wears a brown jacket and a red cap. On a table to the right are a glass of beer

and some tobacco. Behind him is the casement of an open window to the left. According to the catalogue and to W. Bürger, its authenticity is doubtful. [Probably identical with 188.]

Signed in full on the left at foot, and dated 1655; panel, 11 inches by 8½ inches.

Purchased from Karel Spruyt in 1802 by Baron A. Baut de Rasmon.

In the Antwerp Museum; Van den Hecke-Baut de Rasmon bequest, 1905 catalogue, No. 466.

171. THE SMOKER.—A peasant sits smoking by the fireside. He is seen from the back, and slightly turned to the left. His left hand is on his leg. To the right, beside him, is a dog. An attractive little study.

Signed in full on the right at foot, and dated 1667; panel, 6½ inches by 4 inches.

In the Suermondt collection, Aachen, 1874.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 855A.

172. A SMOKER BY CANDLELIGHT.—He wears brown clothes. Brownish-yellow in tone; fine and well preserved.

Signed in full on the right at foot, and dated 1637(?)—the last figure is uncertain.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Léon Janssen, Brussels.

173. A MAN SEATED, HOLDING A SHORT PIPE.—Three-quarter-length. His pipe is in his left hand, his glass in his right. [Pendant to 220.]

Signed; panel, 6 inches by 4½ inches.

In the Ferdinandeum, Innsbruck, 1899 catalogue, No. 612.

174. A SMOKER.—Three-quarter-length. He sits, facing slightly left, at a table. He is lighting his pipe at a charcoal pan which stands near a tall goblet full of wine. He wears a black coat, cloak, and hat; grey-green background. A late work.

Signed in full; panel, 6 inches by 5 inches.

In the Dulwich College Gallery, London, 1892 catalogue, No. 113 (old No. 152).

175. A PEASANT WITH A PIPE, BY CANDLELIGHT.—A fine head. Brown costume. In the manner of Isack van Ostade, but certainly by Adriaen.

In the Rumjanzoff Museum, Moscow, 1901 catalogue, No. 568.

176. A SMOKER.

Panel, 11 inches by 9½ inches.

In the Metropolitan Museum of Art, New York; acquired in 1871, but not in the 1905 catalogue.

177. A PEASANT SMOKING.—He is turned half right. He wears a greenish velvet doublet and a cap. He holds his hat to his breast

with his left hand. In front of him to the right is a charcoal pan ; behind him to the left is a cupboard, in which is a snuff-box. Light-grey background. [Pendant to 222.]

Signed with the monogram ; panel, $6\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

Exhibited at the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller and Co., 1906, No. 99.

In the collection of M. Flersheim, Paris.

178. A SMOKER.—Three-quarter-length. He sits almost facing the spectator and looks towards the left. He wears a brown doublet, a green apron, and a tall hat. He rests his right elbow on a table standing to the left. He holds up a little charcoal pan in his right hand to light the pipe in his left. On the table are a paper of tobacco and an earthenware jug.

Panel, $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

In the possession of the dealer L. Nardus, formerly of New York.

In the collection of P. A. B. Widener, Philadelphia.

178a. A SMOKER.—Half-length. A man in brown with a pointed hat holds a pipe in one hand, and looks down.

Panel, 10 inches by $8\frac{1}{2}$ inches.

In the collection of Sir Frederick Cook, Bart., Richmond.

179. A MAN WITH A PIPE.—A small picture in tones of light grey and blue.

In the collection of Count Lanckoroncki, Vienna.

180. A SMOKER.—He wears a brownish-purple costume and a red cap.

In the collection of Baron Albert von Rothschild, Vienna.

180a. A Peasant smoking.

Sale.—Amsterdam, April 15, 1699 (Hoet, i. 45), No. 19 (5 florins, 10).

180b. A Man smoking.—By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 52.

180c. A Smoker in an Interior.—By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 115.

180d. A Smoker.

Sale.—Hendrik Sorgh, Amsterdam, March 28, 1720 (Hoet, i. 243), No. 23 (10 florins).

180e. A Peasant smoking.

$7\frac{1}{2}$ inches by 6 inches.

Sale.—Jan van Loon, Delft, July 18, 1736 (Hoet, ii. 391), No. 27 (38 florins).

180f. A Peasant smoking.—[Compare 225*b*.]

Sale.—Izaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 83), No. 30 (40 florins, together with 225*b*, Mauritius).

180g. A Peasant smoking.

8 inches by $6\frac{1}{2}$ inches.

Sale.—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 227), No. 26 (32 florins).

180h. A Smoker.—A small picture.

Sale.—C. Troost, Amsterdam, May 5, 1750, No. 19.

180i. A Peasant smoking.

9 inches by $7\frac{1}{2}$ inches.

Mentioned by Hoet, ii. 405.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 290), No. 28 (64 florins).

180j. A Peasant smoking.—A small picture.

Sale.—Sonne and others, Amsterdam, July 5, 1759, No. 69 (7 florins 10, with No. 68 of the sale).

181. The Smoker. Sm. 13.—A peasant sits at a table, leaning both arms on it, and fills his pipe. Beside him is a large open window.

Panel, $8\frac{1}{2}$ inches by 7 inches.

Engraved by Basan as "L'Homme Content."

Sale.—Comte de Vence, Paris, February 11, 1761.

181a. A Peasant with a Jug and a Pipe.—He holds the jug in his right hand and the pipe in his left.

9 inches by $7\frac{1}{2}$ inches.

Said in the sale catalogue to have been engraved (in reverse) by J. Suyderhoef. It must therefore be the original of the print described under 194 (*see* Wussin, 116).

Sale.—E. Ras, Alkmaar, May 25, 1762, No. 3 (40 florins, Merkman of Haarlem).

182. A Peasant seated, holding a Pipe.—He is in a thoughtful attitude. A charcoal pan stands on a table beside him.

7 inches by $5\frac{1}{2}$ inches.

Sale.—Johan Pieter Wierman, Amsterdam, August 18, 1762 (Terw. 258), No. 38 (69 florins).

182a. A Man holding a Pipe.—[Pendant to 182b.]

11 inches by 9 inches.

Sale.—Amsterdam, September 26, 1763, No. 64 (8 florins 15, with pendant, Pestors).

182b. A Smoker.—[Pendant to 182a.]

11 inches by 9 inches.

Sale.—Amsterdam, September 26, 1763, No. 65 (8 florins 15, with pendant, Pestors).

182c. A Peasant smoking.

Sale.—Amsterdam, September 26, 1763, No. 115.

182d. An Old Peasant smoking a Pipe.

Panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—M. D. van Eversdijck, The Hague, May 28, 1766 (Terw. 532), No. 66—No. 72 in the original catalogue—(35 florins, Lemmens).

182e. A Peasant smoking.—Half-length.

6 inches by 5 inches.

Sale.—F. C. Druyvesteyn, Haarlem, April 26, 1768, No. 19 (47 florins 10, De Pester).

182f. A Peasant seated, holding a Pipe.

11 inches by 9 inches.

Sale.—J. B. Krauht and others, The Hague, October 7, 1771, No. 30 (41 florins, Lemmens).

182g. A Smoker.—He sits holding a pipe. Other peasants sit by the fireside. [Pendant to 250.]

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—J. Viet, Amsterdam, October 12, 1774, No. 159 (170 florins, with pendant, Wubbens).

182h. A Smoker.—He sits at a table filling his pipe. On the table are a glass of beer, pipes, and other things.

Canvas, $6\frac{1}{2}$ inches by 6 inches.

Sale.—Amsterdam, July 17, 1775, No. 23.

182i. A Smoker.—Half-length. He sits resting his left arm on the arm of his chair. He holds his pipe in his right hand.

Panel, 8 inches by $6\frac{1}{2}$ inches.

Sale.—Daniel Marsbag and others, Amsterdam, October 30, 1775, No. 85.

182j. A Man holding a Pipe and a Glass.

$6\frac{1}{2}$ inches by 7 inches.

Sale.—H. Houtkamp, Alkmaar, March 19, 1776, No. 95.

182k. A Peasant holding a Pipe.

Panel, $11\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—B. C. Thienpont, The Hague, March 28, 1778, No. 52 (5 florins).

183. A Smoker. Sm. 53.—Half-length. A peasant sits at a table lighting his pipe in a charcoal pan.

Panel, $5\frac{1}{2}$ inches by 5 inches.

Sales.—Paris, 1774 (201 francs).

Dulac, Paris, November 30, 1778 (337 francs).

184. The Smoker.—A peasant sits in profile at a table on which are a pipe and a paper of tobacco. He rests his right hand on the table, and holds his pipe in his left hand, while he blows out a cloud of smoke. [Pendant to 895.]

Panel, $8\frac{1}{2}$ inches by 7 inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 272 (300 florins, with pendant, Yver).

184a. **A Peasant seated, smoking his Pipe.**—[Pendant to 109e.]

Panel, 6 inches by 7 inches.

Sale.—Amsterdam, December 5, 1785, No. 67 (14 florins 10, with pendant, Yver).

185. **The Smoker.**—A peasant sits in an interior filling his pipe. On a table beside him are a charcoal pan and a pipe. He looks intently at something. [Pendant to 227.]

Panel, 11 inches by 9 inches.

Sale.—H. Bredeman, Amsterdam, July 1, 1788, No. 4 (145 florins, with pendant, Fouquet).

185*. **A Peasant smoking.**—Half-length, seated.

Panel, 7½ inches by 5½ inches.

Sale.—P. van Bleyswijk and others, The Hague, September 27, 1791, No. 6 (20 florins 10, Fouquet).

185a. **A Smoker.**—Half-length. An old peasant, holding a pipe in his right hand, looks intently at something. [Probably identical with 192a.]

Canvas on panel, 6½ inches by 5½ inches.

Sale.—(Fisciau ?), Amsterdam, August 30, 1797, No. 164 (5 florins 10, Haak).

186. **A Smoker.**—He sits, holding a pipe in his right hand, at a table on which is a charcoal pan. Other accessories. [Pendant to 228b.]

Panel.

Sale.—Amsterdam, May 20, 1799, No. 112 (80 florins, Pruijsenaar).

187. **A Smoker.**—He sits in an arm-chair, leaning his left hand on the arm and holding a pipe in his right. A paper of tobacco lies on a little table in front of him. [Pendant to 214e.]

Panel, 7 inches by 5½ inches.

Sale.—Amsterdam, June 16, 1800, No. 21 (150 florins, Andriese).

188. **A Peasant smoking.**—He leans back, blowing out a cloud of smoke. On a table before him are a glass of beer, a pipe, and a paper of tobacco. [Probably identical with 170.]

Panel, 10½ inches by 8½ inches.

Sale.—M. van Coehoorn, Amsterdam, October 19, 1801, No. 52 (365 florins, Spruyt).

188a. **A Peasant smoking.**—He holds a jug and a pipe. On a table in front of him are a charcoal pan, a paper of tobacco, and other accessories.

7 inches by 6 inches.

Sale.—Amsterdam, August 6, 1816, No. 58.

188b. **A Smoker.**—Half-length. A peasant, holding a short pipe in his right hand, sits at a table on which is a charcoal pan.

Panel, 8 inches by 6 inches.

Sale.—B. de Bosch, Amsterdam, March 10, 1817, No. 18.

188c. A Peasant seated, holding a Pipe.

Panel, 7 inches by 6 inches.

Sale.—L. B. Coclers, Amsterdam, April 19, 1819, No. 71 (16 florins, Van Eyk).

188d. The Smoker.—A peasant is filling his pipe. He wears a lilac jacket, under a sleeveless brown vest, and an apron. He sits at a round table, on which are a charcoal pan and a jug of beer.

Panel, $4\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

Sale.—De Burtin, Brussels, July 21, 1819, No. 117.

188e. The Smoker.—He sits leaning one hand on his chair and holding a pipe in the other.

Panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 120 (81 florins).

188f. A Peasant filling his Pipe.

Octagonal panel.

Sale.—Widow of Johan Ph. de Monté, Rotterdam, July 4, 1825, No. 110 (24 florins 5, Lamme).

188g. A Man holding a Pipe in his Right Hand.

Canvas.

Sale.—Amsterdam, December 3, 1827, No. 42 (14 florins 5, Arends).

188h. A Peasant smoking by Candle-light.

Panel.

Sale.—Amsterdam, August 2, 1830, No. 63 (11 florins 50, Campen).

188i. An Old Man holding a Pipe.

Sale.—Parks, Brussels, May 4, 1835, No. 219.

189. A Smoker. Sm. Suppl. 73.—A peasant, wearing a tall hat and a reddish-brown coat, sits resting his right hand on the back of his chair and holding a pipe in the other.

Panel, $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—Thomas Hardman of Manchester, London, 1839 (£29, C. R. Beaver).

190. The Smoker.—A man is seated in full face before a grey wall. He has thrust his left hand into the breast of his coat; he holds a pipe in his right hand.

Panel, 9 inches by 7 inches.

Sales.—Meffre the elder, Paris, February 25, 1845, No. 67.

Baron de Varange, Paris, May 26, 1852, No. 30 (580 francs).

Baron de —, Paris, April 25, 1857, No. 9 (1500 francs).

191. A Peasant filling his Pipe. Sm. 176.—He sits at a table. He wears a purplish doublet and a grey cloak. [Pendant to 229.]

Panel, 10 inches by 8 inches.

Exhibited at Leeds, 1868, No. 649.

Sale.—Baron Vivant Denon, Paris, May 1, 1826, No. 99 (3005 francs, with pendant, Brunet-Denon).

In the collection of Henry Harvey, London, 1868.

191a. A Smoker.

Sale.—London, November 20, 1869, No. 105.

192. A Smoker.—He sits at a table, leaning back in his chair, contentedly watching the cloud of smoke which he has blown out. He wears a purple costume and a red cap. He holds his pipe in his left hand. On the table are another pipe and a paper of tobacco.

Signed, and dated 1667; panel, 8 inches by 8 inches.

Sale.—A. Fould, Paris, May 14, 1875, No. 32.

192a. The Smoker.—Half-length. The man sits looking at the spectator. [Probably identical with 185a.]

Canvas on panel, 6 inches by 5 inches.

Sale.—Bos, Amsterdam, February 21, 1888, No. 121.

192b. A Smoker seated in a Chair.—Half-length. He rests his left arm on the arm of the chair. [Pendant to 228 and 230b.]

Panel, 6½ inches by 5½ inches.

Sale.—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 107.

192c. The Smoker.—A peasant, seated on a stool, lights his pipe. A jug is placed on the ground in front of him.

Panel, 16 inches by 12 inches.

Sale.—L. von Lilienthal and others, Cologne, December 21, 1893, No. 337.

193. The Smoker.—Half-length. He wears a dark-blue doublet. He sits on a chair, slightly turned to the left and looking down. His right hand, which is slightly bent, holds his pipe; his left hand is thrust into the breast of his coat. Grey background.

Panel, 9½ inches by 7 inches.

In the possession of the Paris dealer, C. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 28.

193a. A Peasant smoking.

Panel, 13 inches by 10 inches.

Sale.—William Moore and others, London, July 27, 1901, No. 86.

193b. A Smoker.—Three-quarter-length. He sits on the right by a table. He is seen almost in full face, but is inclined to the left and bends forward. He has a clay pipe in his mouth, and seems to have just lighted it at a charcoal pan standing on the table. He wears a cap; his left knee is bare. Dark background.

Sale.—Lachmann and others, Munich, June 2, 1902, No. 30.

193c. The Smoker.

Engraved by Madame Pelletier.

194. The Smoker with a Jug.—Half-length. A stout man with a slight moustache sits on a chair facing slightly left. He wears a big dark cap. His left hand grasps the handle of a pewter jug on the table; his right arm rests on the jug, and in the right hand is his clay pipe. A simple background. The original of this print seems to be 181a.

Engraved by Johan Suyderhoef (Wussin, 116).

195. A Peasant seated, lighting his Pipe.

Engraved by C. Weisbrod.

196. THE SMOKER.—Half-length. He sits, almost facing the spectator, and blows out a cloud of smoke. His left hand, which is bent, holds his clay pipe; his right hand rests on the arm of his chair. Behind him to the right, in shadow, is a man holding a hat and a glass. Painted about 1660.

Signed; panel, 7 inches by 6 inches.

In the Karlsruhe Gallery, 1894 catalogue, No. 247.

197. THE SMOKER IN A COTTAGE INTERIOR. Sm. 99.—A peasant with a grey hat sits in front of a stool on which is a beer-jug. His head is turned three-quarters left. He holds up a charcoal pan in his left hand to light his pipe at it. On the right, farther back, two peasants play cards at a window. A maid-servant looks at them on her way out. A dark and not particularly good picture. [Probably identical with 200.]

Panel, 11 inches by 9 inches.

Engraved by Dupréel and Massard the younger (Filhol, v. 351).

Sale.—Proley, Paris, 1787 (1206 francs).

In the Louvre, Paris, 1902 catalogue, No. 2500; valued by the experts in 1816 (at 3500 francs).

198. A Peasant smoking in an Interior.—At the back is a merry company.

18 inches by 15½ inches.

Sales.—Izaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 83), No. 29 (160 florins, Van der Land).

Lambert Witsen, Amsterdam, May 25, 1746 (Hoet, ii. 187), No. 10 (113 florins).

198a. A Man smoking with Three Others.—Pendant to 248h. 7½ inches by 6 inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 41.

198b. A Peasant lighting his Pipe.—At the back of the room three peasants sit playing cards. Of the master's best period. [Possibly identical with 199, 199a, and 203. Pendant to 213aa.]

11 inches by 9 inches.

Sale.—Wannaar and others, Amsterdam, May 17, 1757, No. 45.

199. **An Old Man lighting his Pipe at a Charcoal Pan.**—He sits at a table in a room. At the back three peasants sit playing cards. [Possibly identical with 198*b*, 199*a*, and 203. Pendant to 213*c*.]

11½ inches by 9½ inches.

Sale.—Johan Willem Frank, The Hague, April 5, 1762 (Terw. 245), No. 10 (146 florins, with pendant).

199*a*. **A Man lighting his Pipe.**—In an interior. At the back are three other peasants. [Possibly identical with 198*b*, 199, and 203.] Panel, 11 inches by 9 inches.

Sale.—Pieck Le Leu de Wilhelm, The Hague, May 28, 1777, No. 54 (150 florins, Vullens).

200. **A Smoker.**—He wears his hat and looks at the spectator. He holds a pipe in his right hand, a charcoal pan in his left. On a three-legged stool beside him are a beer-jug and a pipe. By a window at the end of the room, two men are playing cards; a woman stands watching. [Probably identical with 197. Pendant to 136.]

Signed, and dated 1678; panel, 11 inches by 9½ inches.

Engraved by Claessens in the *Musée Français*.

Sale.—Catharina Bullens, widow of Justus Oosterdijk, Amsterdam, July 23, 1777, No. 5 (811 florins, Vevalo).

201. **A Smoker.**—He sits in the foreground of a room; at the back are three other figures.

9½ inches by 8½ inches.

Sale.—Antwerp, July 5, 1874, No. 22 (501 florins, Tillemans).

202. **A Smoker.**—In a cottage interior, a man holding a pipe sits at a little table on which are a charcoal pan, a glass of beer, and a pipe. Near him is a beer-jug. Other figures are smoking by the fireside. [Pendant to 257.]

Panel, 7½ inches by 6½ inches.

Sales.—Arnoud Leers, Amsterdam, May 19, 1767 (Terw. 600), No. 58 (100 florins, with pendant).

H. Bredeman, Amsterdam, July 1, 1788, No. 6 (180 florins, with pendant, Spaan).

203. **A Smoker.**—In the foreground of an interior a peasant sits lighting his pipe. On a little wooden table in front of him is a glass of beer. Three other peasants sit playing cards. [Probably identical with 198*b*, 199, and 199*a*. Pendant to 697.]

Panel, 11 inches by 9 inches.

Sale.—(Fiscieu ?), Amsterdam, August 30, 1797, No. 162.

204. **A Peasant smoking.**—He sits, pipe in hand, in an interior. On a table before him are a jug, a glass, a charcoal pan, and a pipe. In the background are peasants smoking and conversing.

Panel.

Sale.—C. Piera, Amsterdam, September 7, 1829, No. 82 (270 florins, Pool).

204a. **A Peasant smoking.**—He sits in front at a table. Three other men converse farther back at the fireside.

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—P. van Romondt, Amsterdam, May 11, 1835, No. 19 (100 florins, Roos).

205. **The Smoker.** Sm. Suppl. 48.—In a homely room, a thin man, seen almost in profile, sits on a low chair lighting his pipe at a charcoal pan, which he holds in his left hand. He has a contented smile on his face. On the floor beside him is an earthenware jug. On a wooden bench are a glass half full of beer, and a pipe. Another peasant enters at a door in the background.

Signed in full, and dated 1644; panel, 12 inches by 10 inches.

In the Van Saceghem collection, Ghent, 1842 (Sm.).

Sales.—Van Saceghem of Ghent, Brussels, June 2, 1851, No. 76 (2950 francs, Le Roy).

Th. Patureau, Paris, April 20, 1857, No. 19.

206. **A FIGURE IN A SMALL INTERIOR.**—With strongly emphasized local colours, and therefore belonging to the late period.

Signed in full.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Léon Janssen, Brussels.

207. **A PEASANT SCRATCHING HIMSELF.**—Half-length.
[Pendant to 208.]

Panel, 7 inches by 6 inches.

Given by Frau J. A. von Halle, in 1869, to the Kunsthalle.

In the Hamburg Kunsthalle, 1887 catalogue, No. 122.

208. **A PEASANT WITH A CLAY PIPE.**—Half-length.
[Pendant to 207.]

Signed in full, and dated 1640; panel, 7 inches by 6 inches.

Given by Frau J. A. von Halle, in 1869, to the Kunsthalle.

In the Hamburg Kunsthalle, 1887 catalogue, No. 123.

209. **AN OLD PEASANT IN FRONT OF HIS COTTAGE.**—A small half-length. He wears a brown jacket and a black hat. His right hand grasps his jacket. Vine tendrils grow over the cottage.

Signed in full; 9 inches by 7 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 85.

In the Stephenson Clarke collection, London.

210. **A MAN IN A BLACK CAP WITH A FEATHER.**—His hands are clasped. He looks at the spectator. He is in black against a light background.

Signed on the right with the monogram; 6 inches by $7\frac{1}{2}$ inches.

Exhibited at Mitau, 1894, No. 193.

In the Meden-Elley collection, Mitau.

211. A MAN ABSORBED IN THOUGHT.—His arms hang down between his knees. He holds something in his hands.

In the collection of H. Heugel, Paris.

211a. A MAN WITH A LONG BEARD.—Half-length, facing right. Wine-red costume.

Panel, 8½ inches by 7 inches.

In the collection of Sir Frederick Cook, Bart., Richmond.

212. A SLEEPING PEASANT.—In a cellar, with a view of the open air through an archway at the back, a peasant lies asleep. His head is supported on his right arm, and his face is partly covered by his hat. His wallet, suspended from a strap round his body, and a stick lie beside him.

Signed in full on the left at foot, and dated 1646; panel, 6 inches by 7½ inches.

Exhibited at Vienna, 1873, No. 42.

In the collection of Dr. M. Strauss, Vienna.

212a. A Man.—A small picture.

Sale.—Amsterdam, September 22, 1694 (Hoet, i. 20), No. 45 (8 florins 15).

212b. A Man.

Sale.—Amsterdam, April 6, 1695 (Hoet, i. 23), No. 33 (8 florins 10).

212c. A Man.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 99.

212d. A Man spitting.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 311.

212e and f. A Man.—(With a pendant).

Sale.—Johan Steyn, Haarlem, April 28, 1711 (Hoet, i. 141), Nos. 4 and 5 (35 florins).

212g. A Vagabond.—A small picture.

Sale.—Hendrik Sorgh, Amsterdam, March 28, 1720 (Hoet, i. 243), No. 22 (21 florins).

212h. A Peasant.

6½ inches by 5 inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 481), No. 38 (29 florins).

212i. A Man in an Interior.

Sale.—Maria Drolenvaux, widow of Thomas Parker, Leyden, April 29, 1743 (?), No. 6 (45 florins, Jan de Groot, painter).

212j. An Old Man seated on a Chair.—Of the best period. 9 inches by 6½ inches.

Sale.—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 206), No. 85 (46 florins, Van Buyten).

212k. An Old Man seated on a Chair.

Dated 1664; about $8\frac{1}{2}$ inches by 6 inches.

Sale.—Pieter van Buytene, Delft, October 29, 1748, No. 24 (50 florins).

212l. A Man.—A small picture. [*See 230a.*]

Sale.—Fabricius, Haarlem, August 19, 1749 (Hoet, ii. 267), No. 50 (17 florins 10, with 230a.).

212m. An Old Man with a Stick, seated under a Tree.

$10\frac{1}{2}$ inches by 9 inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 293), No. 43 (30 florins, Brouwer).

213. An Old Man with a Black Cap.

Mentioned by Hoet, ii. 101.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 293), No. 44 (40 florins).

213a. A Peasant.—Very fine. A small picture.

Sale.—The Hague, July 18, 1753 (Terw. 80), No. 19 (22 florins).

213aa. A Peasant asleep in an Interior.—He sits by the fireside, leaning against a partition. In the background are three peasants. [Possibly identical with 213c and 697. Pendant to 198b.]

11 inches by 9 inches.

Sale.—Wannaar and others, Amsterdam, May 17, 1757, No. 46.

213b. An Idle Peasant.—He sits on a chair, bending slightly forward.

9 inches by $7\frac{1}{2}$ inches.

Sale.—H. de Wacker van Zon, Amsterdam, October 26, 1761, No. 9 (80 florins, Van Loon).

213c. A Peasant sleeping in an Interior.—He sits leaning against a partition. In the background are three or four peasants playing backgammon. [Possibly identical with 213aa and 697. Pendant to 199.]

$11\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—Johan Willem Frank, The Hague, April 5, 1762 (Terw. 245), No. 10 (146 florins, with pendant).

213d. A Peasant.—A small picture.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762, No. 16 (8 florins 5).

213e. A Peasant seated.—A small picture.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762, No. 37 (10 florins 5).

213f. A Peasant.—Half-length. He wears a plumed cap. Panel, $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

In the collection of A. de la Court van der Voort, Leyden.

Sale.—Catharina Backer, widow of A. de la Court, Leyden, September 8, 1766 (Terw. 549), No. 52 (18 florins 10, Verbeek).

213g. A Peasant.—Half-length.

Panel, 8½ inches by 7 inches.

Sale.—Antwerp, August 23, 1768 (Terw. 665), No. 9 (10 florins 10).

213h. A Merry Peasant.—[Pendant to 230k.]

6½ inches by 4 inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 73 (21 florins, with pendant, S. de Groot).

213i. A Man seated on a Chair.—Half-length. He holds in one hand a placard to which he points with the other hand.

Panel, 7 inches by 5½ inches.

Sale.—Amsterdam, September 8, 1773, No. 15 (45 florins, Fouquet).

213j. A Youth holding his Hat.—Half-length. [Pendant to 213k.]

Panel, 7½ inches by 6½ inches.

Sale.—I. van Leeuwaarden, widow of P. Merkman, Haarlem, September 21, 1773, No. 2.

213k. A Youth.—Half-length. [Pendant to 213j.]

Panel, 7½ inches by 6½ inches.

Sale.—I. van Leeuwaarden, widow of P. Merkman, Haarlem, September 21, 1773, No. 3.

213l. A Laughing Man.

Signed with the monogram.

Sale.—A. le Breton, Leyden, July 31, 1775, No. 35, (11 florins 10, De Rooy).

214. A Laughing Peasant seated.—[Pendant to 43.]

Panel, 7 inches by 6 inches.

Sale.—Catharina Bullens, widow of Justus Oosterdijk, Amsterdam, July 23, 1777, No. 7 (140 florins, with pendant, De Rooy).

214a. A Peasant.—Half-length; in full face. Very powerfully painted.

Oval panel, 6 inches by 5 inches.

Sale.—S. Stinstra, Amsterdam, March 26, 1783, No. 99 (1 florin, Fouquet).

214b. A Man seated.—Half-length. Almost in full face.

Panel, 4 inches by 3 inches.

Sale.—S. Stinstra, Amsterdam, March 26, 1783, No. 100 (5 florins 10, Yver).

214c. A Peasant seated at a Table.—On the table are a tobacco-box, a pipe, and a newspaper.

Panel, 6½ inches by 5½ inches.

Sale.—Amsterdam, July 13, 1790, No. 86 (6 florins, Wubbels).

214^{cc}. **A Man standing.**—He wears a cap and a cloak.

Panel, 5½ inches by 4 inches.

Sale.—P. Lyonet, Amsterdam, April 11, 1791, No. 198 (10 florins, Fouquet).

214^{ccc}. **An Old Man seated in a Thoughtful Attitude.**—With accessories.

Panel, 13 inches by 10½ inches.

Sale.—P. van Bleyswijk and others, The Hague, September 27, 1791, No. 62 (14 florins, De Graaf).

214^{cccc}. **A Peasant seated at a Table.**—On the table are a newspaper, a tobacco-box, and a pipe.

Panel, 7 inches by 5½ inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 256 (16 florins, J. Smit).

214^d. **A Peasant seated.**—Half-length. [Pendant to 159^b.]

Panel, 7 inches by 6½ inches.

Sale.—Amsterdam, August 21, 1799, No. 102 (60 florins, with pendant, Labouchère).

214^e. **A Man.**—[Pendant to 187.]

Panel, 7 inches by 5½ inches.

Sale.—Amsterdam, June 16, 1800, No. 22 (100 florins, Andriese).

214^f. **An Old Man.**—He sits in front of a ruined house, holding a stick. [Compare 216^a.]

Panel, 10 inches by 8 inches.

Sale.—Van Sluypwijk-Moens, Amsterdam, April 20, 1803, No. 54 (116 florins).

214^g. **A Peasant.**

Sale.—Amsterdam, April 22, 1809, No. 207 (1 florin 15, with 230^m).

214^h. **An Old Man holding his Hat.**—[Pendant to 228^c.]

Panel.

Sale.—Baroness van Leyden van Warmond, Warmond, July 31, 1816, No. 30 (90 florins).

214ⁱ. **A Merry Peasant.**—A masterly painting.

Panel, 6½ inches by 5 inches.

Sale.—Jurriaans, Amsterdam, August 28, 1817, No. 45 (70 florins, J. de Vries).

214^j. **A Man.**—Half-length; in full face. He wears a round hat, a wine-red doublet, and a black costume.

Panel, 7½ inches by 6 inches.

Sale.—De Burtin, Brussels, July 21, 1819, No. 121.

214^k. **A Man seated.**

Panel, 10 inches by 7 inches.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 105 (10 florins, Van den Berg).

214^l. A Merry Peasant.—His pipe is stuck in his cap. Broad in style.

Panel, 6 inches by 4 inches.

Sale.—A. J. Brandt and D. Kerkhoff, Amsterdam, October 29, 1821, No. 113 (2 florins 10, De Vries).

214^m. A Peasant seated in an Interior.

Panel, 10½ inches by 9 inches.

Sale.—H. Stokvisch, C. Henning, and others, Amsterdam, May 22, 1823, No. 98 (34 florins, Gruyter).

214ⁿ. An Old Man seated by the Fire.—He is warming himself. Two children play with hoops.

Panel, 14½ inches by 13½ inches.

Sale.—Amsterdam, November 20, 1826, No. 18 (100 florins).

215. A Peasant. Sm. 55.—He wears a hat, a brown vest, and a grey cloak. Near him is a dog. In the distance are three figures near a bridge. [Pendant to 253.]

Panel, 5½ inches by 4 inches.

Sales.—Comte Dubarry, Paris, November 21, 1774 (500 francs, with pendant).

Abbé Leblanc, Paris, February 14, 1781 (500 francs, with pendant).

Edmund Higginson of Saltmarsh Castle, London, June 4, 1846 (£48:6s., Rutley).

216. A Peasant. Sm. Suppl. 74.—He faces the spectator. He has a florid complexion. He wears a black hat, a pink vest, and a dark-grey cloak thrown over the left shoulder and held by the right hand.

Panel, 9 inches by 7 inches.

In the collection of the Prince de Garvé, Brussels.

In the collection of Charles Brind, London, 1842 (Sm.).

Sale.—Charles Brind, London, May 10, 1849 (£48:6s., Herbert for Delafield).

216a. An Old Man seated in front of a House.—[Compare 214^f.]

Signed in full; panel, 10 inches by 8 inches.

Sale.—Amsterdam, March 17, 1857, No. 4.

216b. A Merry Peasant.—In an interior.

In the Henderson collection, London, 1857 (Waagen, Suppl. 209).

217. An Old Man.—In an interior.

9 inches by 7½ inches.

Sale.—Nieuwenhuys, London, 1886 (£288:15s., Colnaghi).

217a. A Man with a Slouch Hat.

Panel, 10 inches by 12 inches.

Sale.—Treuer and others, Frankfort-on-Main, April 27, 1891, No. 68.

218. **A Peasant.**—He wears a fine red jacket and a small hat with a plume.

Signed, and dated ; panel, 6 inches by 5 inches.

Sale.—Zürcher and others, Amsterdam, March 1, 1898, No. 35.

218*a*. **A Peasant.**—He wears a slate-grey coat and a brown hat. Panel, 10½ inches by 8 inches.

Exhibited at Leeds, 1868.

Sale.—London, June 20, 1903, No. 142.

218*b*. **A Laughing Peasant.**—Half-length. He wears a cap.

Engraved or etched by J. Koch.

219. **A WOMAN EATING SOUP.**—She sits facing the spectator. On the right is the pot. She holds a spoon in her right hand. She wears a dark-brown dress with a red band and some red at her breast, with a white chemisette and white cap. Grey background.

Signed in full on the left at foot ; panel, 10 inches by 8½ inches.

In the collection of T. Humphry Ward, London.

In the possession of the Paris dealer F. Kleinberger, Paris, June 1908.

220. **A WOMAN SEATED, HOLDING A BEER-JUG IN HER RIGHT HAND.**—Three-quarter-length. [Pendant to 173.]

Signed ; 6 inches by 4½ inches.

In the Ferdinandeum, Innsbruck, 1899 catalogue, No. 611.

221. **A WOMAN WITH A BEER-JUG.**—Half-length. She sits, facing left, at a table. She has a glass of beer in her right hand, and holds a jug in her left, which rests on her lap. She wears a blue apron, a black bodice with brown sleeves, and a white collar and cap. Grey background. Cool in tone, and dating from the master's last period.

Signed in full ; panel, 6 inches by 5 inches.

In the Dulwich College Gallery, London, 1892 catalogue, No. 98 (old No. 73).

222. **A WOMAN DRINKING.**—She wears a red jacket, a white cap, and a blue apron. She holds a glass in her left hand and a jug in her right. On a table to the left is a dish. Light-grey background. [Pendant to 177.]

Signed with the monogram ; panel, 6½ inches by 5½ inches.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller and Co., 1906, No. 99.

In the collection of M. Flersheim, Paris.

223. **AN OLD WOMAN DRINKING.** Sm. Suppl. 5.—Half-length. She is seen in a three-quarter view. She sits at a table, holding a glass full of wine in her right hand and a bottle in her left. She wears a white cap trimmed with black velvet, a muslin collar, a red dress, and a dark-blue cloak. At the back of the room is a window.

Signed on the window with the monogram; panel, $6\frac{1}{2}$ inches by 5 inches.

Mentioned by Waagen, ii. 183.

Exhibited in the British Institution, London, 1838.

Sales.—Michael Zachary, London, 1838 (£42, Robert Vernon).

Robert Vernon, London, 1849 (£31 : 10s., P. Norton).

In the collection of J. H. Munro of Novar.

Sale.—Prince Demidoff, San Donato, near Florence, March 15, 1880, No. 1053.

In the collection of Baron Alphonse de Rothschild, Paris.

224. A PEASANT WOMAN DRINKING.—Three-quarter-length. She sits on a chair, slightly inclined towards the right. She holds up a goblet full of wine in her left hand, and grasps the handle of a white earthenware jug in her right hand, which rests on the arm of the chair. Her face is turned to the spectator. She wears a close-fitting white cap and a grey dress. To the right of her is a tub. It was formerly ascribed to A. Brouwer, but is an early work by Ostade. [Pendant to 147.]

Traces of a signature seem to occur below the left hand on a hoop of the tub; panel, 7 inches by 6 inches.

In the Schwerin Museum, 1882 catalogue, No. 759.

225. An Old Woman with a Jug.—Half-length. She faces half-right. She wears a black bodice with brown sleeves and white collar and cap. She holds to her bosom with both hands a green enamelled jug, and laughs with open mouth at the spectator. The background is stupidly repainted. If the picture is genuine, it has been completely over-cleaned, and is of the late period. But its authenticity is dubious. The panel is old, but raises suspicions. [Very probably identical with 230*f*. Pendant to 89.]

Signed in full on the left; panel, 6 inches by $5\frac{1}{2}$ inches.

Sale.—Chevalier de la Roque, Paris, 1745, No. 38.

In the collection of King Adolphus Frederick, and in that of King Gustavus III. of Sweden.

In the Stockholm National Museum, 1900 catalogue, No. 548.

225a. A Girl with a Beer-Glass.

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 207), No. 31 (26 florins).

225b. A Peasant Woman drinking.

Sale.—Izaak Hoogenberg, Amsterdam, April 10, 1743 (Hoet, ii. 83), No. 30 (40 florins, with 180*f*, Mauritius).

225c. A Woman with a Jug.—[Pendant to 148*h*.]

Sale.—Sara van Banchem, widow of Daniel van Alphen, Leyden, November 17, 1750, No. 3 (72 florins, with pendant).

226. A Woman seated.—Her left hand rests on a table; in her right hand she holds a pewter pot. [Pendant to 153.]

Panel, $5\frac{1}{2}$ inches by 6 inches.

Sale.—Nicolaas de Bruyn, Leyden, May 10, 1774, No. 8 (135 florins, with pendant).

227. **A Merry Peasant Woman.**—She sits at a table in an interior, holding a glass of beer in her left hand. Beside her are an earthenware jug and some pieces of dried sole. [Pendant to 185.]

Panel, 11 inches by 9 inches.

Sale.—H. Bredeman, Amsterdam, July 1, 1788, No. 5 (145 florins, with pendant, Fouquet).

228. **A Merry Old Peasant Woman.**—Half-length. She sits at a table, holding a glass of beer in her right hand and a jug in her left. [Pendant to 192b. Compare 230b.]

Panel, 6½ inches by 5½ inches.

Sale.—Amsterdam, November 14, 1791, No. 114.

228a. **A Woman with a Pewter Pot.**—[Pendant to 158c.]

Panel, 6 inches by 5 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 197 (50 florins, with pendant).

228b. **An Old Woman with a Jug and a Glass.**—She sits at a table on which is a dish of gauffres. [Pendant to 186.]

Panel.

Sale.—Amsterdam, May 20, 1799, No. 113 (47 florins, Van der Schley).

228c. **An Old Woman holding a Jug.**—[Pendant to 214h.]

Panel.

Sale.—Baroness van Leyden van Warmond, Warmond, July 31, 1816, No. 31 (135 florins).

228d. **A Woman holding a Jug.**

Panel, 11 inches by 9 inches.

Sale.—L. B. Coclers, Amsterdam, April 19, 1819, No. 70 (51 florins, Coclers).

229. **A Woman drinking.** Sm. 175.—A young woman sits near a window, framed on the outside in vine tendrils. She rests one hand on the knob of the arm of her chair, and takes a beer-glass from a table with the other. She wears a red dress, a black bodice, and a grey apron. [Pendant to 191.]

Panel, 10 inches by 8 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 362.

Sale.—Baron Vivant Denon, Paris, May 1, 1826, No. 99 (3005 francs, with pendant, Brunet-Denon).

230. **An Old Woman holding a Jug and a Lamp.** Sm. Suppl. 12.—She has a yellow complexion and a pointed nose. She wears a white cap and a purple gown. In the background is a house overgrown with vine.

Panel, 10½ inches by 9 inches.

In the Martini collection, Paris, 1842 (Sm.).

Sales.—Martini, Paris, March 23, 1844, No. 15.

Baron de —, Paris, April 25, 1857, No. 8 (800 francs).

230a. An Old Woman drinking.

In the Motz collection, Bremen, 1863 (Parthey, ii. 209).

230b. A Peasant Woman seated at a Table.—She holds a glass and a jug. [Pendant to 192b. Compare 228.]

Signed to the left on the edge of the table; panel, 6½ inches by 5½ inches.

Sale.—Höpkén-Melenberg and others, Berlin, May 6, 1892, No. 108.

230c. A Woman drinking.—Half-length. An old woman with a jovial face turns to the left. She wears a green dress and a brownish-grey slouch hat. She holds up a tall beer-glass, half-full, in her right hand. [Probably a fragment.]

Panel, 5 inches by 4 inches.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 280.

230d. A Woman.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 100.

230e. An Old Woman seated at a Mirror.

Sale.—Amsterdam, October 10, 1742 (Hoet, ii. 69), No. 60 (7 florins).

230f. A Peasant Woman. Sm. 10.—[Very probably identical with 225. Pendant to 115a.]

Panel, 6½ inches by 5 inches.

Sale.—Chevalier de la Roque, Paris, 1745 (100 francs, with pendant).

230g. A Woman.

Sale.—Fabricius, Haarlem, August 19, 1749 (Hoet, ii. 267), No. 51 (17 florins 10, with 212f).

230h. A Peasant Woman.—Half-length.

5½ inches by 5 inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 45.

230i. A Woman seated by the Fire.—In an interior.

12½ inches by 11½ inches.

Sale.—G. and W. van Berckel, Amsterdam, March 24, 1761, No. 11.

230ii. A Woman standing outside a House.—She opens the door.

9½ inches by 8 inches.

Sale.—Amsterdam, November 25, 1761, No. 24.

230j. A very Beautiful Woman.

Sale.—Hendrik Gevers, Rotterdam, April 26, 1762 (Terw. 251), No. 9 (70 florins).

230*k*. **A Merry Peasant Woman.**—[Pendant to 213*h*.]

6½ inches by 4 inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 74 (21 florins, with pendant, S. de Groot).

230*l*. **A Woman.**—Half-length.

Panel.

Sale.—A. de Lange, Amsterdam, December 12, 1803, No. 71* (6 florins).

230*m*. **A Peasant Woman.**

Sale.—Amsterdam, April 22, 1809, No. 207 (1 florin 15, with 214*g*).

230*n*. **A Merry Peasant Woman.**

Panel, 6 inches by 5 inches.

Sale.—J. van der Vinne and Van Oukerke, Haarlem, March 11, 1816, No. 23.

230*o*. **An Old Woman laughing.**—She is in full face. She wears a white cap, a white ruff, and a brown dress.

Oval panel, 6 inches by 4½ inches.

Sales.—M. van Coehoorn, Amsterdam, October 19, 1801, No. 53 (16 florins 10).

De Burtin, Brussels, July 21, 1819, No. 119.

231. **A Woman.** Sm. Suppl. 77.—She wears a dark-grey gown with red sleeves, a white apron, and a cap. She sits at a window, holding a pipe in one hand and a paper in the other. A cat sits beside her. The arched window is overgrown with vine on the outside. "A freely painted work" (Sm.).

Panel, 11 inches by 10 inches.

In the Fossard collection, Paris, before 1842.

231*a*. **A Peasant Woman.**

Dated 1668; panel, about 16 inches by 11 inches.

In the Royal collection, Buckingham Palace, London, 1854 (Waagen, ii. 13); but not to be found there by W. Bürger in 1858.

232. **THE TWO NEWSPAPER READERS (or, Reading the News).**—Half-length. On the left a man sits in profile to the right at a table; he is reading from a paper which he holds in both hands. He wears a chestnut-brown dress and a black hat. Another man, standing behind to the right, with a glass in his left hand, listens attentively. On the table are an earthenware jug, a pipe, and tobacco. Late and hard in style; the date thus seems doubtful. [Possibly identical with 234.]

Signed in full, and dated 1653; panel, 9 inches by 7½ inches.

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest; 1903 catalogue, No. 2505.

232*a*. **Two Newspaper Readers.**—Two peasants. One, seated, reads a newspaper; the other leans on a chair and listens.

Canvas, 10 inches by 8½ inches.

Sale.—Capello, Amsterdam, May 8, 1767 (Terw. 591), No. 57 (31 florins).

232b. Two Peasants in an Interior.—One holds a newspaper and speaks to the other, who is filling his pipe.

Panel, 9 inches by 8 inches.

Sale.—P. Fouquet, Amsterdam, April 13, 1801, No. 57.

233. The Two Newspaper Readers (or, The Gazette). Sm. Suppl. 97.—Half-length. A good-humoured artisan sits holding a newspaper in one hand and a glass in the other. He speaks to his companion, who sits almost facing the spectator, and wears a dark cloak over his right arm and a high hat. On a table near them are a jug and a pipe. At the back of the room is a window.

Dated 1683; panel, 8½ inches by 7 inches.

Sale.—G. J. Vernon, London, 1830 (£23 : 12 : 6, Peacock).

234. The Two Newspaper Readers. Sm. Suppl. 137.—Two peasants. One, wearing a light-brown jacket and a small hat, sits in profile, reading a newspaper. The other, in a blue jacket, stands on the farther side of a small table; he holds a glass in one hand and lifts the other hand to his face. "A well-finished and effective picture" (Sm.). [Possibly identical with 232.]

Panel, 9½ inches by 7½ inches.

Sold by Sm., in or before 1842, to "M. Acaza" [La Caze?], Paris.

235. TWO PEASANTS AT AN INN.—They sit at a table. One lights his pipe; the other is about to fill his glass.

Signed in full; panel, 10 inches by 12 inches.

In the Urzais collection.

Sale.—Isaac Péreire, Paris, March 6, 1872, No. 143 (8100 francs).

In the collection of Jules Porgès, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

236. TWO PEASANTS FEASTING.—In an interior. Three-quarter-length. One, wearing a tall grey hat, sits on the left, seen almost in a back view but inclined to the right. He cuts a slice from a joint on a dish placed on a low stool. Behind him to the right sits the other man, wearing a black cap; he raises a bone to his mouth with his left hand. In the right foreground, on a bench, is a wooden jug with a lid, handle, and spout. Behind the men stands the hostess, who takes something with a spoon out of a pot. [Probably intended as a representation of "Taste." Compare 7. Pendant to 237.]

Signed in full at foot to the right, and dated 1663; panel, 12 inches by 10 inches.

In the Dresden inventory of 1722, No. A716.

In the Royal Picture Gallery, Dresden, 1908 catalogue, No. 1398.

237. TWO PEASANTS SMOKING.—Three-quarter-length. In the courtyard of an inn two peasants sit at a low wooden table. One, bareheaded, sits on the right, in profile to the left; he leans forward to light his pipe at a little charcoal pan. The other, wearing a hat, sits to

the left, facing the spectator, behind the table on which stands his beer-glass. He blows out a cloud of smoke to the right where the hostess stands; she lifts her right hand to divert the smoke, and holds a covered jug in her left hand. In the left foreground stands a dog. [Probably intended as a representation of "Smell." Compare 8. Pendant to 236.]

Signed in full in the centre, and dated 1664; panel, 12 inches by 10 inches.

Engraved by A. Carse.

In the Dresden inventory of 1722, No. A721.

In the Royal Picture Gallery, Dresden, 1908 catalogue, No. 1399.

238. TWO PEASANTS.—In an interior two men are talking and drinking by the fireside. One stands with his back to the fire; the other sits in front of him, holding a half-filled glass in his right hand. Catalogued as a copy after Ostade, but certainly genuine although somewhat damaged. In a dull yellow tone.

Signed in full, and dated 1642 on the right above the fireplace; panel, 9½ inches by 7½ inches.

In the Hanover Provincial Museum, 1905 catalogue, No. 275.

239. TWO PEASANTS DRINKING.—They sit conversing at a low table. On the floor lies a white poodle. At the back is a cupboard. Signed in full, and dated 16—; panel, 10 inches by 10 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 298.

In the collection of Alfred Thieme, Leipzig, who presented it to the Museum in 1886.

In the Leipzig Museum, 1903 catalogue, No. 579.

240. TWO PEASANTS AT AN INN. Sm. 148.—One, wearing a black cap, sits on a bench and leans his elbow on his knee. The other, wearing a black hat, sits on a chair facing him; he holds a stoneware jug in his right hand and a full glass in his left. On the right is the fireplace. A very good picture.

Signed in full, and dated 1666; panel, 12½ inches by 9½ inches.

Sale.—Solirène, Paris, March 11, 1812 (1765 francs).

In the Valedau collection, Paris, 1829; bequeathed to Montpellier in 1836.

In the Montpellier Museum, Valedau bequest, 1890 catalogue, No. 734.

241. THE TWO SMOKERS.—One sits on a chair to the left, seen in a three-quarter view, and blows out a cloud of smoke. He holds his pipe in his right hand, and has thrust his left hand into the front of his coat. On a table to the right are a beer-glass and a pipe. Behind it sits the other peasant, who is cutting something which he holds in his left hand on the table.

Signed; panel, 7½ inches by 6½ inches.

In the Metropolitan Museum of Art, New York; acquired in 1907.

242. TWO SMOKERS.—Half-length. In the left-hand corner of a bare room with a small window high up to the left two men sit smoking at a table. The man on the left is in profile to the right; he lights his

pipe at a charcoal pan on the table. He wears a light-brown jacket, dark-grey breeches, and a black felt hat. On the edge of the table in the right foreground is a white cloth; a stick is leaning against it. Behind the table sits the other man, to the right, facing the spectator. He holds his pipe in his left hand.

Panel, 7 inches by $6\frac{1}{2}$ inches.

Engraved by J. E. Marcus, 1795.

In the collection of the late Rodolphe Kann, Paris; bought as a whole by the London dealers Duveen Brothers, 1907.

243. A DRINKER AND A SMOKER.—Three-quarter-length. On the left a peasant, wearing a small hat, sits on a chair in profile to the right. He rests his right hand on his knee, holds up a pipe in his left hand, and bends slightly forward. Behind a table on the right sits another peasant, facing the spectator. He fills the glass which he holds in his right hand from a jug which he holds in his left. On the table in the right foreground is a white cloth.

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

In the possession of the dealer L. Nardus, formerly of New York.

In the collection of P. A. B. Widener, Philadelphia.

In the possession of the Paris dealers Hamburger Brothers.

244. A FIDDLER AND A DRINKER.—Three-quarter-length. At a table to the left, a peasant, in profile to the left, sits leaning back in his chair; he holds with both hands a large earthenware jug. Another man, wearing a red cap, is behind the table, facing the spectator; he is playing a fiddle, and bends forward to look at a paper lying on the table near a pipe and a little box. On the bare wall to the right is a shelf with a plate on it.

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

In the possession of the dealer L. Nardus, formerly of New York.

In the collection of P. A. B. Widener, Philadelphia.

In the possession of the Paris dealers Hamburger Brothers.

245. TWO PEASANTS AT AN INN.—At a table in the foreground, a man in blue with a red cap sits facing the spectator; he is singing from a paper which he holds in his hand. On the table before him are a full glass, a pipe, a piece of chalk, and a pack of cards. To the right, another man, with his back half turned to the spectator, is filling his pipe and listening to the singer; he is in his shirt-sleeves and wears a tall black felt hat, a brown vest, and a green apron. In the left background, behind the singer, steps lead down to the cellar. A window and a half-opened door at the back give a view into the open. A small picture of the late period, of which it is not a bad example.

Signed on the right with the monogram, and dated 1677; panel.

Mentioned by Olaf Granberg, *Les Collections Privées de la Suède*, p. 25, No. 45.

In the collection of Count Wachtmeister, Wanas, Sweden, No. 49.

246. TWO PEASANTS SMOKING AND DRINKING IN A COTTAGE.—One man sits, facing right, on a low rush-bottomed

chair ; he holds a wine-glass in his right hand. He looks up at the other man who has risen from his bench and almost touches the cottage roof with his head ; this second man leans on the fireplace with his left hand and holds his pipe in his right. On the floor, close to the hearth, is a smouldering faggot. Between the two men is a jug. To the left of the seated man, and farther back, are a cat and a wooden basket. At the back is a cupboard containing pots and a loaf. Yellowish brown in tone. The most striking notes of colour are a dark greenish blue and the red of the two coats.

Signed in full on the cupboard, and dated 1642 ; panel, $9\frac{1}{2}$ inches by 8 inches.

Presented to the Vienna Academy by Count Lamberg.

In the Vienna Academy of Arts, 1900 catalogue, No. 724.

247. A SMOKER AND A DRINKER AT AN INN.

Mentioned by Parthey, ii. 208.

In the collection of Count Czernin von Chudenitz, Vienna, No. 78.

247a. Two Men conversing.

Sale.—Amsterdam, April 20, 1701 (Hoet, i. 62), No. 12 (135 florins).

247b. Two Peasants smoking and drinking.

$13\frac{1}{2}$ inches by 10 inches.

Sale.—Van Schuylenburch, The Hague, September 20, 1735 (Hoet, i. 452), No. 70 (115 florins, Boetens).

247c and d. Two Peasants smoking.—With a pendant of the same subject.

$7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—Jan van Loon, Delft, July 18, 1736, Nos. 28 and 29 (75 florins).

248. Two Peasants smoking.

Dated 1662 ; $10\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 481), No. 37 (61 florins).

248a. A Picture with Two Figures.—Very finely painted.

$7\frac{1}{2}$ inches by 7 inches.

Sale.—Fraula, Brussels, July 21, 1738 (Hoet, i. 545), No. 304 (21 florins).

248b. Two Peasants smoking.

7 inches by $6\frac{1}{2}$ inches.

Sale.—Amsterdam, April 15, 1739, No. 10 (39 florins).

248c. Two Peasants smoking.

$7\frac{1}{2}$ inches by 7 inches.

Sale.—Maria Beukelaar, Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 317), No. 48 (50 florins).

248d. Two Peasants smoking and drinking.—They sit by the fire in an interior. With accessories.

14 inches by 10½ inches.

In the collection of Hendrik Verschuuring, The Hague, 1752 (Hoet, ii. 474).

248e. Two Figures in an Interior.

Sale.—Jan van der Vinne, Haarlem, May 13, 1754, No. 6.

248f. Two Peasants.

Sale.—Amsterdam, June 5, 1754, No. 125.

248g. Two Peasants drinking.—[Pendant to 286a.]

8½ inches by 7 inches.

Sales.—Amsterdam, April 2, 1754 (Terw. 84), No. 26 (32 florins).

Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 127), No. 17—but No. 13 in the original catalogue—(30 florins, H. Wanaar).

248h. Two Peasants.—One lights his pipe. [Pendant to 198a.]

7½ inches by 6 inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 41.

248i. Two Peasants looking into a Jug.

7½ inches by 6½ inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 43.

248j. A Peasant smoking and Another drinking.

7 inches by 6 inches.

Sale.—Rotterdam, September 20, 1756 (Terw. 161), No. 26—but No. 25 of the original catalogue—(13 florins, Colle).

248k. A Peasant smoking and Another drinking.

6½ inches by 5½ inches.

Sale.—A. van Kinschot, Rotterdam, September 20, 1756, No. 78 (6 florins 10, Oudaan).

248l. Two Peasants in an Interior.

12½ inches by 10 inches.

Sale.—Pieter Testas, Amsterdam, March 29, 1757 (Terw. 179), No. 47—but No. 61 of the original catalogue—(26 florins, Busschaay).

248ll. A Peasant smoking and Another drinking.

8½ inches by 7½ inches.

Sale.—Amsterdam, April 17, 1758, No. 125.

248m. Two Peasants smoking.

Panel, 7½ inches by 6½ inches.

Sale.—Van Nispen, The Hague, September 12, 1768 (Terw. 671), No. 15—but No. 82 of the original catalogue—(160 florins, Boileau).

249. Two Peasants.—In an interior sits a peasant, holding a jug in his right hand and a pipe in his left. Another man stands at the back.

Panel, 10½ inches by 8½ inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 71 (50 florins).

250. Two Peasants smoking in an Interior.—One sits at a table lighting his pipe. The other sits smoking. [Pendant to 182g.]

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—J. Viet, Amsterdam, October 12, 1774, No. 158 (170 florins, with pendant, Wubbens).

251. Two Peasants.—One sits at a table, looking hard into a jug as if he were about to drink. The other, behind him, also seems thirsty. On the table are a glass, a pipe, and a tobacco-box.

Panel, 7 inches by $6\frac{1}{2}$ inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 89 (104 florins 10).

252. Two Peasants at an Inn. Sm. 73.—They sit near the hearth. One offers the other a glass of beer. Through a window on the right is a view of open country. With accessories.

Panel, 12 inches by $13\frac{1}{2}$ inches.

Sale.—Nogaret, Paris, 1780 (900 francs).

253. Two Men smoking. Sm. 54.—A peasant, wearing a violet waistcoat and a grey cloak, sits, holding a jug in his right hand and a pipe in his left. At his feet a dog gnaws a bone. Beyond him a sailor sits smoking at a table. In the background are houses. [Pendant to 215.]

Panel, $5\frac{1}{2}$ inches by 4 inches.

Sales.—Comte Dubarry, Paris, November 21, 1774 (500 francs, with pendant).

Abbé Leblanc, Paris, February 14, 1781 (500 francs, with pendant).

254. Two Peasants in an Interior.—In front, a man sits smoking his pipe on a low bench by the fire. Beside him sits another man, holding a fine jug in his right hand, which rests on his knee, and holding a glass of beer in his left; he looks with a half-drunken air at his neighbour. By the wall at the back are domestic utensils.

Panel, 14 inches by $11\frac{1}{2}$ inches.

Sale.—J. Tak, Soeterwoude, September 5, 1781, No. 40 (156 florins, Van Akeren).

255. Two Peasants at an Inn.—A peasant, holding a pipe, sits on a chair by a table on which are a charcoal pan and a tobacco-box. On the other side of the table sits another peasant with a glass and a jug.

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—P.¹ Locquet, Amsterdam, September 22, 1783, No. 277 (212 florins, Yver).

255a. Two Peasants in an Interior.—Half-length.

Panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—P. Steijn and others, The Hague, October 7, 1783, No. 4 (67 florins).

256. Two Men smoking. Sm. 50.—Three-quarter-length. They sit at a table in an interior; one is smoking, the other filling his pipe.

Panel, 7 inches by 6 inches.

Engraved by J. G. Wille as "Les Bons Amis."

Sales.—Duc de Choiseul, Paris, 1772 (600 francs).

Comte de Merle, Paris, 1783 (600 francs).

W[ille], Paris, December 6, 1784.

256a. Two Men drinking in an Interior.—One peasant sits, the other stands; both look into a jug. With accessories.

Panel, 7 inches by 6 inches.

Sale.—M. van den Berg, Rotterdam, June 19, 1786, No. 6 (87 florins, Beekman).

257. Two Peasants smoking in an Interior.—They sit at a little table on which are a charcoal pan and a beer-glass. One lights his pipe. [Compare 259b. Pendant to 202.]

Panel, 7½ inches by 6½ inches.

Sales.—Arnoud Leers, Amsterdam, May 19, 1767 (Terw. 600), No. 59 (100 florins, with pendant).

H. Bredeman, Amsterdam, July 1, 1788, No. 7 (100 florins, with pendant, Spaan).

258. Two Peasants smoking and drinking.—They sit by the fire.

Dated 1643; panel, 9 inches by 7 inches.

Sale.—Frans Oudaan, Rotterdam, May 23, 1791, No. 6 (16 florins, Nijman).

258a. Two Peasants in an Interior.

Panel, 9½ inches by 8 inches.

Sale.—Aart Schouman, The Hague, October 17, 1792, No. 17 (110 florins, Coclers).

259. Two Peasants. Sm. 108.—Half-length. They sit before a stool with a glass and a pipe on it. One holds a charcoal pan at which he lights his pipe.

Panel, 6½ inches by 5½ inches.

Sales.—Comte de Merle, Paris, March 1, 1784 (500 florins).

Destouches, Paris, March 21, 1794.

259a. Two Peasants in an Interior.—One sits on a chair at a table; he rests one arm on the arm of the chair, and holds his pipe in his other hand. Beside him is a peasant holding a jug.

Panel, 8 inches by 6½ inches.

Sale.—Amsterdam, June 21, 1797, No. 154 (36 florins, Van der Schley).

259b. Two Peasants smoking and drinking in an Interior.—[Compare 257.]

Panel, 7½ inches by 6½ inches.

Sale.—Kien van Citters, Amsterdam, August 21, 1798, No. 29 (50 florins, Soleman).

259c. Two Peasants in an Interior.—One sits looking into the beer-jug which he holds; the other stands behind him, looking through his spectacles into the jug.

Panel, 8 inches by 7 inches.

Sales.—Amsterdam, June 21, 1797, No. 155 (16 florins 10, Rigters).

Blanken, The Hague, June 4, 1800, No. 116 (18 florins 15, Hardenberg).

260. Two Peasants smoking.—One lights his pipe. At the back are other figures. In front is a three-legged stool with tobacco, a jug, and other things on it. [Pendant to 261.]

Panel, 9 inches by $7\frac{1}{2}$ inches.

Sale.—Van der Aa and Tendall, The Hague, July 25, 1809, No. 2 (170 florins, Van Eyk).

261. Two Peasants in an Interior.—One holds a jug and a glass; the other lights his pipe. At the back a man enters at the door. [Pendant to 260.]

Panel, 9 inches by $7\frac{1}{2}$ inches.

Sale.—Van der Aa and Tendall, The Hague, July 25, 1809, No. 3 (156 florins, Teissier).

261a. Two Peasants.—One is smoking; the other cuts tobacco on a table upon which is a glass of beer.

Panel, 8 inches by $6\frac{1}{2}$ inches.

Sale.—J. Caudri, Amsterdam, September 6, 1809, No. 59 (91 florins, Hulswit).

261b. Two Peasants in a Summer-House.—One sits on a bench holding a pipe. Beside him is the other with a beer-jug.

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—J. van der Putte, Amsterdam, May 22, 1810, No. 71 (11 florins 15).

262. Two Peasants smoking and drinking. Sm. 151.—They sit in an interior at a table, on which are a charcoal pan and a glass. [Pendant to 705.]

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 114 (255 florins, with pendant).

262a. Two Peasants.

Sale.—Amsterdam, April 14, 1813, No. 88 (8 florins 15).

262b. Two Peasants smoking and drinking.—They sit at a table in an interior.

Panel, 8 inches by 7 inches.

Sale.—M. Watering, Amsterdam, September 9, 1813, No. 46 (41 florins, Twisk).

262c. Two Peasants smoking and drinking.—They sit at a table in an interior.

Panel, 8 inches by 7 inches.

Sale.—M. Watering, Amsterdam, September 9, 1813, No. 47 (43 florins, Twisk).

262d. Two Figures in front of a House.—Another is farther back.

Signed ; canvas.

Sale.—Amsterdam, December 10, 1822, No. 20.

262e. Two Peasants drinking.

Sale.—D. G. van der Burgh van Kronenburg, Loenen, September 6, 1824, No. 27 (62 florins, Haane).

262f. Two Merry Peasants drinking and smoking.

Sale.—Utrecht, June 27, 1825, No. 5 (75 florins, Burton).

263. Two Peasants.—In a cottage two peasants sit conversing by the fire. One listens attentively to the other, who, with a jug in his right hand and a glass in his left, relates a story. [Compare 275.]

Panel, 14½ inches by 12 inches.

Sale.—Widow of Joh. Ph. de Monté, Rotterdam, July 4, 1825, No. 7 (320 florins, Lamme).

263a. A Peasant smoking and Another holding a Jug.—In an interior. In front is a cat.

Sale.—J. Ph. L. J. Fremin, Cambrai, September 30, 1828.

264. Two Peasants in an Interior.—They sit at a table, on which are a charcoal pan, a glass, and other objects. One lights his pipe ; the other is speaking.

Panel.

Sale.—Amsterdam, November 2, 1829, No. 89 (260 florins, Gruyter).

265. Two Peasants. Sm. 102.—Half-length. One lights his pipe at a charcoal pan ; the other holds a glass in one hand and a jug in the other.

Dated 1667 ; panel, 10 inches by 8 inches.

Engraved by Smith as "Des Bons Amis."

Sales.—Calonne, Paris, April 21, 1788 (500 francs).

Sabatier, Paris, March 20, 1809 (501 francs).

Dufresne, Paris, March 26, 1816 (1050 francs).

In the possession of Artis, 1829 (Sm.).

265a. Two Peasants smoking and drinking.

Panel, 8 inches by 6½ inches.

Sale.—Stadnisky and Muller, Amsterdam, May 16, 1831, No. 74 (21 florins, Stokbroo).

266. Two Peasants drinking and smoking. Sm. Suppl. 114.—One, seated in front, has just taken his pipe from his mouth. The other, also seated, holds a glass in one hand and a jug in the other. On a little table before them are a pewter pot and a paper of tobacco. On the wall hang two pipes. "A freely painted work" (Sm.).

Panel, 10 inches by 8 inches.

In the collection of Samuel Barton, Manchester, 1842.

267. Two Peasants at an Inn (or, The Two Cosy Companions). Sm. 68, and Suppl. 96.—A man, on the right, wearing a red jacket with tanny yellow sleeves and a brown cap, sits on a low stool, and leans forward to light his pipe. The other, wearing a tall hat and having his waistcoat unbuttoned, leans on his comrade's shoulder; he holds a jug, and appears to be uttering a jest. On a cask before them are a paper of tobacco and a charcoal pan. [Almost certainly identical with 278.]

Panel, 9 inches by $7\frac{1}{2}$ inches.

Engraved by F. G. Schmidt.

Sale.—Gros, Paris, April 14, 1778 (360 francs).

Sold by Sm. in or before 1842 to a Paris dealer.

267a. Two Peasants in an Interior.—They sit at a table. One, who is drunk and staggers, holds a beer-jug.

Panel, 8 inches by 7 inches.

Sales.—Madame Le Poittevin de la Croix, Antwerp, May 5, 1845, No. 48.

Febvre, Antwerp, May 4, 1846, No. 153.

268. Two Peasants drinking in an Interior. Sm. 171, and Suppl. 130.—They sit opposite each other at a table, and drink a bottle of wine. A child stands at the end of the table looking at them. The housewife is busy at the fire. [Probably identical with 271a.]

Panel, 16 inches by $13\frac{1}{2}$ inches.

Sale.—Lapeyrière, Paris, April 19, 1825 (4205 francs).

In the Boursault collection, Paris, bought by Arteria in 1835 (according to *Art Sales*).

In the collection of Edmund Higginson, Saltmarsh Castle, 1842 (Sm.), No. 103.

Sale.—Edmund Higginson, London, June 4, 1846 (£147, Emery).

268a. Two Men smoking and drinking.—They sit at a cask, on which are a charcoal pan, tobacco, and pipes. One man, in profile, lights his pipe. The other, who looks at him with a smile, is about to drink from a jug.

Panel, 9 inches by $7\frac{1}{2}$ inches.

Sales.—Meffre the elder, Paris, February 25, 1845, No. 68.

Héris, Brussels, June 19, 1846, No. 51.

268b. Two Peasants smoking in an Interior.

Sale.—Henry Arteria, London, April 23, 1850, No. 46 (£29 : 8s.).

269. Two Peasants drinking and smoking. Sm. Suppl. 80.—Three-quarter-length. The man in front, wearing a red cap and a grey vest and cloak, sits lighting his pipe at a charcoal pan, which he holds in his right hand. His companion, wearing a drab hat, a brown jacket with tawny yellow sleeves, and a grey apron, leans on a table, pipe in hand. On a little stool near them are a jug and a paper of tobacco. At the back a man pays the hostess for his reckoning. [Compare 270.]

Dated 1673, according to Sm.; $8\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Engraved by Halbou in the *Poullain Gallery*.

In the Vrancken collection, Lokeren, before 1842 (Sm.).

Sale.—Montcalm, London, May 4, 1849 (£183 : 15s., Farrer).

269a. Two Peasants in an Interior.—One smokes ; the other, holding a quart jug of beer, seems to offer him a drink.

Panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—P. J. and B. van der Muelen of Coblenz, Amsterdam, August 22, 1850, No. 54.

269b. Two Men drinking at an Inn.—They look with lively anxiety into a jug which they have emptied.

Sale.—Bertrand, Paris, November 13, 1855, No. 134.

270. Two Men smoking.—In the right foreground a peasant sits lighting his pipe at a charcoal pan. On the left is another man holding a pipe. In the left background are a man and a woman. [Compare 269.]

Signed, and dated 1673.

In the collection of George Field, London, 1857 (Waagen, Suppl. 193).

270a. Peasants.—Half-length.

Panel, about 5 inches by 5 inches.

In the Müller von Nordegg collection, Prague, 1863 (Parthey, ii. 207).

271. Two Peasants in an Interior.

14 inches by $11\frac{1}{2}$ inches.

Sale.—J. Wardell, London, May 10, 1879 (£121 : 16s., Lesser).

271a. Interior with Two Peasants.—In front, by a large fireplace, two peasants sit at a table. The man on the left smokes his pipe and listens to his companion, who is about to fill the glass which he holds. Between them stands a little girl, listening. Behind the group the housewife hangs a pot over the fire. Pots and plates hang above a door. [Probably identical with 268.]

Signed, and dated 1659 ; panel, 16 inches by 14 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 403.

272. Two Men drinking.—A man, with his back to the spectator, bends down to his companion ; he rests his right hand on the back of a stool, and holds a pipe in his left hand ; he wears a dark vest with grey sleeves. The other peasant sits facing the spectator ; he holds a full glass. On the stool is a beer-jug. At the back are two other persons in front of the fireplace.

Panel, $11\frac{1}{2}$ inches by 9 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 409.

273. Two Peasants at an Inn. Sm. 98, and Suppl. 53.—Half-length. A man in green stands facing the spectator, with his left arm on the back of a chair. He holds a pipe in one hand and a charcoal pan in the other, and has just interrupted his companion, who is reading the newspaper. This man sits on the other side of the table, on which are a pipe, some tobacco, and a blue and white earthenware jug. He holds his

newspaper in one hand and a glass in the other ; he wears a brown jacket with red sleeves and a black hat. [Pendant to 334.]

Panel, $8\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sales.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 33 (125 florins).

Clesne, Paris, December 4, 1786 (2000 francs, with pendant).

Schamp d'Aveschoot, Ghent, September 14, 1840, No. 52 (1600 francs).

Héris, Brussels, June 19, 1846, No. 52.

In the collection of Tardieu the younger, according to the Bus de Gisignies sale catalogue.

Sale.—Vicomte B. du Bus de Gisignies, Brussels, May 9, 1882, No. 54.

274. TWO MEN DRINKING.—They sit in a barn. One, on a stool, holds a glass in one hand and a jug in the other. The other, seated on an upturned cask, smokes a pipe. Some faggots are burning on the ground near them.

Signed in full, and dated 1632 ; panel, 11 inches by 8 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1883*, p. 186.

Sales.—Narischkine, Paris, April 5, 1883, No. 24 (3300 francs).

Prosper Crabbe of Brussels, Paris, June 12, 1890, No. 41.

In the possession of the Paris dealer F. Kleinberger.

275. The Two Friends.—In an interior two peasants sit on a bench before a large fireplace. One, in a blue blouse, smokes a pipe. The other, holding a glass in one hand and a jug in the other, makes a jest. On a kind of screen to the right hangs a red cloak. Through a window at the back is a view of open country. [Compare 263.]

Signed, and dated 1656 ; panel, 15 inches by 12 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1883*, p. 345.

Sales.—Baron de Beurnonville, Paris, May 9, 1881, No. 402.

Baron de Beurnonville, Paris, May 21, 1883, No. 78 (4200 francs).

Ad. Jos. Bösch, Vienna, April 28, 1885, No. 42 (2000 florins, Kohlbacher).

275a. Two Peasants.—They sit carousing by an upturned cask, on which are a charcoal pan and a pipe.

Panel, 8 inches by 6 inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 112.

275b. Two Peasants.—With a pipe and beer-can. Probably unimportant, to judge from the price.

Signed.

Sale.—Earl of Clancarty, London, March 12, 1892, No. 61 (£4).

276. TWO PEASANTS IN AN INTERIOR.—One, with his back to the spectator, lights his pipe at an ember which he has taken from the fire. Opposite to him another peasant sits on a three-legged stool, holding a full glass in one hand and a jug in the other.

$9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—Van Oudshoorn and others, Amsterdam, November 24, 1906, No. 63 (1000 florins).

276a. Two Peasants in an Interior.—One lights his pipe; the other holds a jug and a glass of beer. On a stool in front of them are a pipe and tobacco.

Panel, 10 inches by 8½ inches.

Sale.—Burrell, London, June 12, 1897, No. 55.

277. TWO PEASANTS AT AN INN. Sm. Suppl. 86.—In the centre foreground one man sits on a stool in profile to the left, lighting his pipe at a charcoal pan. He wears a tall grey felt hat. His companion, in a purple jacket, stands to the left, facing the spectator; he leans his left arm on the back of a chair, and holds a jug in his right hand. In the right background, before the fireplace, are a woman, a man, and a boy. On the left a staircase leads up to a room above.

Signed in full on the chimney-piece; panel, 10½ inches by 13 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 444.

Exhibited at the Royal Academy Winter Exhibition, London, 1895, No. 84.

Sales.—J. B. Lancker, Antwerp, 1835, No. 76 (2050 francs, Tardieu).

Tardieu the younger, Paris, 1840.

Héris (Biré collection), Paris, March 25, 1841, No. 32 (4900 francs).

Stryaert van der Busche of Bruges, Brussels, 1856.

Vicomte de Buisseret, Brussels, April 29, 1891, No. 83.

In the possession of the London dealer Martin Colnaghi, who exhibited it in 1895.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 27.

278. TWO PEASANTS AT AN INN. Sm. 92, and Suppl. 8.—Three-quarter-length. On the right, a man in a red vest sits almost in profile to the left on a three-legged stool; he is lighting his pipe. Another man, wearing a loose black jacket and a tall hat, and holding in his right hand a jug with the lid open, stands leaning with his left arm on the other's right shoulder, and laughingly watches him. To the left, in front of them, is a cask, on which are a pipe, a charcoal pan, and a paper of tobacco. [Almost certainly identical with 267.]

Signed in full on the left at foot; panel, 9 inches by 7½ inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 299 (500 florins, Fouquet).

Antwerp, July 13, 1790, No. 84 (435 florins, Van der Schley).

J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 60 (445 florins, Van der Meulen).

D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 76 (2900 francs, Van Loo).

Munnicks van Cleef of Utrecht, Paris, November 3, 1862.

Chr. R. Ruhl, Cologne, May 15, 1876, No. 93.

Christophe van Loo of Ghent, Paris, May 25, 1881.

Edouard Kums, Antwerp, May 17, 1908, No. 121 (2400 francs, Sedelmeyer).

279. **TWO PEASANTS.**—One man, in brown, sits filling his pipe. The other, in black, stands behind, holding a jug.
7 inches by 6 inches.

Sale.—Miéville, London, April 29, 1899, No. 78 (£189).

279a. **Two Peasants in an Interior.**

Panel, 10 inches by 9 inches.

Sale.—London, June 10, 1899, No. 127.

280. **TWO PEASANTS AT AN INN.**—They sit opposite each other by the fire. One, seated on a stool with his back to the spectator, lights his pipe at an ember. The other, seated on a three-legged stool, holds a glass of beer in his right hand and a jug in his left; he speaks to the smoker.

10 inches by 8 inches.

Sale.—Van der Meulen and others, Amsterdam, April 3, 1900, No. 70.

280a. **Two Persons carousing.**

Panel, 12 inches by 9 inches.

In the De la Hante collection.

Sales.—C. Beckett Denison, London, June 6, 1885.

White and others, London, January 19, 1901, No. 39.

280b. **Two Men at an Inn.**—Though ascribed to Isack van Ostade, it might have been a genuine but damaged work of Adriaen's. It was hung in a dark corner and too thickly varnished.

5 inches by 6½ inches.

Sale.—Brussels, January 21, 1903, No. 94.

280c. **Two Peasants.**

Panel, 11 inches by 8½ inches.

Sale.—London, January 14, 1905, No. 40.

281. **Two Peasants in an Interior.** Sm. 218.—The nearer man sits before a fire, holding a pair of tongs in one hand and a glass in the other. The other man stands by his side smoking.

Panel, 9 inches by 7½ inches.

Described by Sm. from an engraving by Basan, entitled "Le Passe-Temps de l'Hiver."

282. **Two Peasants by the Fireside.** Sm. 235.—On the left, a man stands in profile to the right with his back to the fire, holding a pipe in his right hand which hangs down, and thrusting his left hand into the breast of his coat. His companion sits to the right, facing the spectator. He rests an arm on the back of a three-legged stool, and holds a jug in that hand.

Described by Sm. from an etching by W. Baillie, 1765.

Engraved in mezzotint by J. de Groot.

282a. **Two Peasants conversing.**—Three-quarter-length. One lights his pipe.

Engraved by W. French.

283. Two Peasants smoking and drinking.—Three-quarter-length. On the left, a man sits in profile to the right, with his hat on his left knee; he is lighting his pipe. On a little table to the right are a pipe and a paper of tobacco. Behind it, almost facing the spectator, stands another man, wearing a hat and a cloak. He has a jug in his left hand and holds up a glass in his right.

Engraved in mezzotint by Jan de Later.

284. The Drinker and the Smoker.—Half-length. In front is a laughing drinker, wearing a cap. He holds a half-filled glass in his left hand, and with his right hand points to the right, where in the shadow of the background the other peasant is comfortably blowing out a cloud of smoke.

Engraved in mezzotint by Jan van Somer (Wessely, 78).

285. Two Men at an Inn. Sm. 182.—Three-quarter-length. The nearer man, wearing a jacket and a large cap, sits on a cask, holding a tall glass of liquor, with which he seems to propose the health of his companion, who sits beside him. This man, seen in full face and wearing a cap, leans on the table with his left hand which grasps a pipe, and rests his right fist on his hip. On a little table before them are a pipe and a paper of tobacco. By the fireplace behind them is a woman with her back to the spectator.

Engraved by J. Suyderhoef (Wussin, 119).

286. TWO WOMEN DRINKING. Sm. Suppl. 56.—An old woman and a young woman sit facing each other at a table in a room. One holds a square glass bottle; the other holds up a glass. A late picture, dating about 1670.

Signed in full; panel, 8 inches by 7 inches.

Mentioned by Waagen, iii. 268.

In the collection of the Earl of Lonsdale, Lowther Castle, No. 87; it was there in 1842 (Sm.).

286a. Two Women drinking.—[Pendant to 248g.]
8 inches by 6½ inches.

Mentioned by Droste in his poem on his collection, 1716 edition, p. 64.

Sales.—Coenrad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 428),
No. 87 (75 florins).

Amsterdam, April 2, 1754 (Terw. 84), No. 25 (44 florins).

Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 127),
No. 16 (57 florins).

287. A CONFIDENTIAL CHAT. Sm. Suppl. 7 and 119.—A countrywoman, in a red bodice trimmed with white at the neck and a grey skirt, sits at a table to the left, holding a wine-glass in her hands which rest on the table. She looks with a smile at the spectator, and listens to the words of a peasant who sits to the right of her behind the table. The man wears a dark-grey costume and a hat, and holds a pewter pot in his left hand. On the table before him lie his white clay pipe and a gauffre

on the white table-cloth which is pushed back to the right. In the right background is a window.

Signed in full on the edge of the table, and dated 1672 (Sm. says 1642); panel, 8 inches by 7 inches.

Sale.—J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 58 (515 florins, J. de Vries).

In the Van der Hoop collection, Amsterdam, 1842 (Sm.).

In the Rijksmuseum, Amsterdam, Van der Hoop bequest; 1907 catalogue, No. 1819.

288. THE LOVING COUPLE.—A young peasant, in a dark coat and red cap, embraces the shoulders and waist of a girl who faces the spectator. She wears a brownish-red dress, a black bodice, and a white cap. She turns half away from him, but lets her left hand rest on his arm. Dark background. A fine and genuine picture.

Signed in full on the right at foot; circular panel, $7\frac{1}{2}$ inches across.

Mentioned by Parthey (ii. 209) as in the Breslau Town Hall, 1863.

From the Bach collection.

In the Breslau Museum, No. 277.

289. A MAN AND A WOMAN SEATED AT A TABLE. Sm. 38.—Three-quarter-length. The woman holds a wine-glass in her right hand and a jug in her left; the man has a pipe. An old man listens behind a boarded partition at the back. [Pendant to 326. Probably identical with 295*b*.]

Signed, and dated 1661; panel, $10\frac{1}{2}$ inches by 9 inches.

Mentioned by Descamps; and by Waagen, ii. 107.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 158 (1100 florins, with pendant, P. Fouquet).

Solirène, Paris, March 11, 1812 (3320 francs, with pendant).

In the collection of Alexander Baring, 1829 (Sm.).

In the collection of Lord Ashburton, The Grange; sold as a whole in August 1907 to the London dealers T. Agnew and Sons and others.

In the possession of the London dealers T. Agnew and Sons.

290. A MAN AND A WOMAN IN CONVERSATION. Sm. 124.—Full-length. To the left is an open window with an arched top, through which is seen a landscape with a tree and bushes. Beside it sits a middle-aged man holding a clay pipe in his left hand. He looks at a woman who sits before him to the right in profile to the left; she holds a glass full of beer in her right hand, and has a pewter pot in her left hand which hangs down. In the right background a bench and a staircase are faintly visible. A carefully painted picture of the later period. [Compare 294.]

Panel, 13 inches by $10\frac{1}{2}$ inches.

A copy was in the possession of the dealer Henry Weustenbergh, 1907 catalogue, No. 92; it was sold at Berlin, October 27, 1908, No. 51.

Offered for sale by Noel Desenfans, London, 1802, No. 75 (priced at £110:5s.).

In the Dulwich College Gallery, London, 1892 catalogue, No. 45 (old No. 107).

291. The Proposal.—Supposed portraits of the painter and his wife.
A small picture.

In the collection of the late George Salting, London ; bequeathed to the national collections, 1909.

292. A MAN KISSING A WOMAN IN AN INTERIOR.
—The man, who is standing, tries to kiss an old woman who is seated. Behind them is a man smoking. The picture is attributed at the Louvre to Isack van Ostade, but is an early work of Adriaen, though of little importance. [Compare 354.]

Oval panel, 4 inches by 5 inches.

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1903 catalogue, No. 2514.

292a. A Woman and a Man.

Sale.—Amsterdam, April 9, 1687 (Hoet, i. 7), No. 28 (45 florins).

292b. A Man and Woman.

Sale.—Amsterdam, November 5, 1704, No. 45.

292c. Two Lovers.

Sale.—Jan de Walé, Amsterdam, May 12, 1706 (Hoet, i. 93), No. 12 (93 florins).

292d. A Peasant singing and a Woman.

Sale.—J. W. Sandra, Middelburg, August 3, 1713 (Hoet, ii. 366), No. 5 (1 florin).

292e. A Peasant and a Woman.

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 206), No. 30 (37 florins).

292f. A Peasant and a Woman.

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 207), No. 33 (37 florins).

292g. Two Lovers.

Sale.—Jan de Gise, Bonn, August 30, 1742, No. 165.

292h. A Peasant and a Woman.

Sale.—The Hague, April 8, 1744 (Terw. 40), No 21 (32 florins).

292hh. An Old Woman and a Man.

Sale.—Widow E. Drakenborch, Utrecht, November 12, 1748, No. 32.

292i. A Man smoking and a Woman drinking.—[Pendant to 679e.]

12 inches by 9 inches.

Sale.—Willem Fabricius, Haarlem, August 19, 1749 (Hoet, ii. 264), No. 4 (305 florins).

292j. Peasant Lovers.

In the collection of the Count van Wassenaar, 1752 (Hoet, ii. 401).

292*k*. **A Peasant and a Woman.**—They sit drinking at a table.
[Compare 297.]

10½ inches by 9 inches.

Known from the engraving "Het Schollenmannetje," which is probably identical with one or other of the engravings "Het Zoute Scholletje" by Visscher and Suyderhoef, 300 and 306.

Sale.—H. de Wacker van Zon, Amsterdam, October 26, 1761, No. 7 (82 florins, Eleveld).

293. **A Loving Couple.**—The countrywoman, holding a wine-glass, sits beside a three-legged stool, on which are some gauffres, a pipe, and a tobacco-box.

10 inches by 8 inches.

Sale.—Johan Pieter Wierman, Amsterdam, August 18, 1762 (Terw. 258), No. 36 (230 florins).

294. **A Man and Woman in an Interior.**—He sits, holding a pipe. The woman, also seated, holds a beer-glass in one hand and a pewter pot in the other. [Compare 290.]

13½ inches by 10½ inches.

Sale.—Johan Pieter Wierman, Amsterdam, August 18, 1762 (Terw. 258), No. 37 (175 florins).

295. **A Man reading and a Woman.**—In a room. Farther back is a dog.

Sale.—Jacob Snels, The Hague, July 11, 1763 (Terw. 338), No. 3 (95 florins, H. Verschuuring).

295*a*. **A Peasant Couple.**—A peasant with a pipe and a woman sit at a table.

Sale.—Corn. Elout, Haarlem, April 4, 1780, No. 49.

295*b*. **A Man and a Woman conversing.**—They sit at a table. The woman holds a wine-glass in her right hand and a jug in the other. Behind them is a man looking on. [Probably identical with 289. Pendant to 332.]

Panel, 11 inches by 9 inches.

Sale.—H. Nieuhoff, Amsterdam, April 14, 1777, No. 157 (1530 florins, with pendant, Fouquet).

296. **A Peasant and a Woman.**—A young countrywoman, holding a goblet, sits in a thoughtful attitude at a table. Beside her is a peasant, who is about to fill her glass from a pewter pot. On the table are a charcoal pan, a pipe, and other objects.

Panel, 7 inches by 6 inches.

Sale.—J. W. B. Wuytiers, Utrecht, September 17, 1792, No. 48 (275 florins, Fouquet).

297. **A Peasant and a Woman.**—A woman, seated at a table, holds a wine-glass in her right hand, and with the other grasps a pewter pot held by a peasant, who stands at her side and points with his right

hand at her glass. A very fine and thoroughly treated cabinet-piece. [Probably the original of Suyderhoef's print, 306. Compare 292*k*.]

Panel, 8½ inches by 7½ inches.

Sale.—Amsterdam, August 14, 1793, No. 96 (220 florins, Isac Smit).

297*a*. A Peasant and a Woman.—He sits at a table, holding a glass and conversing with a woman who sits facing him.

Panel, 8 inches by 6 inches.

Sale.—Amsterdam, June 21, 1797, No. 156 (20 florins, Teixeira).

297*b*.—A Peasant and a Woman.—The man lights his pipe; the woman holds a jug and a glass.

Panel, 7 inches by 5½ inches.

Sale.—P. Fouquet, Amsterdam, April 13, 1801, No. 56.

298. A Rustic Couple.—A peasant, standing, converses with a woman who is seated. On the table are a charcoal pan, a pipe, and a little roll of tobacco.

Panel, 8½ inches by 7½ inches.

Sale.—P. I. Hogguer, Amsterdam, August 18, 1817, No. 62 (200 florins, J. de Vries).

299. A Rustic Couple. Sm. Suppl. 29.—A young woman, wearing a green jacket and a drab apron, sits to the right. She holds a jug and a glass, and looks at the spectator. To the left of her sits a peasant, leaning his elbow on a small table, and holding a pipe. [Compare 302.]

Circular panel, 8 inches by 7½ inches.

Sale.—Stewart, London, 1838.

Sold by the London dealers Sm. to William Theobald, after whose death it was sold by the dealers Christie to Clark (£36 : 15s.).

299*a*. A Loving Couple of Rustics.—The peasant offers the woman a glass of wine. Through a window at the back is seen a landscape.

Panel, 10 inches by 8 inches.

Sale.—V. L. Vegelin van Claerbergen, Leeuwarden, April 6, 1846, No. 69.

299*b*. Two Old People caressing.

Panel, 13½ inches by 10½ inches.

Sale.—V. L. Vegelin van Claerbergen, Leeuwarden, April 6, 1846, No. 72.

299*c*. A Man and Woman.—With pendant.

Sale.—L., Amsterdam, May 18, 1846, Nos. 90 and 91.

299*d*. A Man and Woman.—With pendant.

Sale.—(Supplementary) Antwerp, September 7, 1846, Nos. 148 and 149.

300. The Proposal (or, Dutch Courtship). Sm. 112.—Three-quarter-length. In a room a man and a woman sit at a little table. The

man, seated behind the table, holds a tall glass in one hand and rests the other on the woman's hand. He has said something gallant, causing her to hang down her head. At the back are a cupboard and a large window. An "excellent example of the master" (Sm.). Called "Het Zoute Scholletje." [Compare 292*k*, 297, and 306.]

Signed, and dated 1653; panel, 10 inches by 9 inches.

Engraved by Cornelis Visscher (Wussin, 155).

Sales.—M. Elgersma and others, Amsterdam, March 24, 1766, No. 3 (128 florins, Quinkhard).

J. M. Quinkhard, Amsterdam, March 15, 1773, No. 15 (89 florins).

P. Calkoen, Amsterdam, September 10, 1781, No. 104 (200 florins, Beekmans).

Martin, Paris, 1800 (2420 francs).

In the collection of William Wells of Redleaf, 1829 (Sm.).

Sale.—William Wells of Redleaf, London, May 12, 1848 (£116:11s., Norton).

301. **A Man and Woman**.—They are near the hearth in a room. The light enters from a half-opened door on the left.

Signed in full on the left at foot, and dated 1636; panel, 14 inches by 11½ inches.

Mentioned by Parthey, ii. 206.

Sale.—Count Schönborn-Pommersfelden, Paris, May 17, 1867, No. 88.

302. **A Peasant smoking and a Woman**.—She holds a glass and jug. [Compare 299.]

Circular.

Sale.—P. L. Hinds, London, 1870 (£97:13s., Pearce).

302*a*. **A Loving Couple**.

Signed in full.

Sale.—Amsterdam, February 18, 1875, No. 246.

302*b*. **A Loving Couple in an Interior**.

Panel, 10½ inches by 12 inches.

Sale.—W. Beukman and others, Amsterdam, October 5, 1875, No. 45.

303. **A Man and Woman**.—They sit together at a table, on which are a charcoal pan, a knife, and a paper of tobacco. The woman wears a brown jacket with red sleeves, and leans on the table, holding a large glass which is half-full. She turns towards her neighbour, who blows a cloud of smoke into her face. The man sits to the left, a little behind the woman. He wears a black felt hat and a brown jacket with dark olive-green sleeves, and holds a pipe.

Signed in full, and dated 165-; panel, 10 inches by 8 inches.

Exhibited at Düsseldorf, 1886, No. 243.

Sales.—Neven, Cologne, March 17, 1879, No. 163.

Freiherr Ed. von Niesewand of Mülheim, London, June 9, 1886, No. 44.

303*a*. **A Rustic Couple**.—In a poorly furnished room, amid various

utensils, a peasant woman sits looking into a jug held in her left hand. Behind her is a man in ragged clothes.

Panel, $7\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—A. Bachner, Cologne, September 30, 1889, No. 95.

303b. A Woman baking Cakes and a Peasant.—In a poorly furnished room an old woman sits at the fireside baking cakes. Behind her a peasant stands eating a cake.

Panel, $7\frac{1}{2}$ inches by 10 inches.

Sale.—A. Bachner, Cologne, September 30, 1889, No. 89.

303c. A Man and Woman.—In the centre of the lofty room of a cottage a peasant with a jug and glass sits on a low stool, drinking to a woman who has a child leaning on her lap. In the left foreground is a dog asleep. Hot sunlight from the window to the left illumines the group. On the floor are various utensils.

Signed to the left at foot, Ostade; panel, $8\frac{1}{2}$ inches by 12 inches.

Sale.—Freiherr von der Ropp, Cologne, November 11, 1890, No. 67.

304. A Man and Woman.—In a rustic interior they sit at a table with jugs before them. Of the early period. The picture produced a not unfavourable impression whether it be authentic or not.

10 inches by 13 inches.

Sale.—Verschuer and others, Amsterdam, November 26, 1901, No. 422 (730 florins, Valck).

304a. The Duet.

$12\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—L. H. Hicks and others, London, December 20, 1905, No. 122.

305. A Peasant smoking and a Woman eating.—In a rustic interior.

Panel, $7\frac{1}{2}$ inches by 10 inches.

Sale.—Hoogendijk and others, Amsterdam, April 28, 1908, No. 357.

306. A Couple carousing. Sm. 226.—Three-quarter-length. An old woman with a cap on her disordered hair sits facing left at a table in a room. She holds a wine-glass in her left hand, and with the right hand pushes back the jug from which a man standing beside her offers to fill her glass; he holds the jug in his right hand and points at the glass with his left. The man wears a flat cap. On the table before them are a pipe and a charcoal pan. Called "Het Zoute Scholletje." [Compare 292*k*, apparently the original of this print, 297, and 300.]

Described from a print by J. Suyderhoef (Wussin, 118).

306a. The Tender Conversation.

Engraved in mezzotint by J. Gole.

306b. The Yawning Couple.

Engraved in mezzotint by Richard Houston.

307. **A Man and Woman in a Great Barn.**—The interior contains various utensils. In the remote background a woman sits at a fire over which hangs a pot. A man stands to the right of her, bending forward and conversing.

Described from an engraving by Jacques Louys.

307a. **A Man and Woman drinking.**

Engraved in mezzotint by B. Velthuysen.

308. **The Old Man in love.**—On the left is a young woman almost facing the spectator; she holds a jug in her right hand and a glass in her left. She jumps up from her chair and looks round with a smile at an old man, who lays his right hand on her right shoulder and with his other hand touches her breast. He has risen a little from his arm-chair. On the right the table is partly visible; on it are a charcoal pan, a pipe, and a goblet. On the left, behind the woman, is part of a boarded partition, with a hat hanging on the corner of it and a clay pipe. In the right background, on the wall, is a paper with two lines of writing.

Described from a mezzotint by W. Vincent (Wessely, 440).

309. **THE PROPOSAL AT THE HOUSE-DOOR.** Sm. 30, and Suppl. 15.—Half-length. A woman with a white cap leans over the half-door of a house, resting her head on her right arm and listening to the words of a peasant who stands in profile to the left in front of the door. The man has raised his left hand and appears to be making a proposal of marriage. He wears a plumed felt hat with a narrow brim. A vine grows over the arch of the doorway. Very good in colour and expression, but the figures are perhaps somewhat too large for Ostade. According to Waagen, the woman's left hand and the man's right have been retouched.

Signed in full on the left at foot, and dated 1667; panel, 17½ inches by 15½ inches.

Engraved by Fittler in the Stafford Gallery, No. 54.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 134; and by Waagen, ii. 46.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 152 (1760 florins, P. Fouquet).

Prince de Conti, Paris, April 8, 1777 (4801 francs).

Duc de Chabot, Paris, December 17, 1787, No. 27 (4222 francs).

Le Brun, Paris, 1791 (3601 francs, Falconet).

Helsleuter (Van Eyl Sluyter?), Paris, January 25, 1802 (7000 francs).

In the collection of the Marquis of Stafford, 1829 (Sm.).

In the collection of Lord Francis Egerton, 1842 (Sm., who valued it at £500).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 203.

310. **A WOMAN AND A PEASANT CONVERSING AT A DOOR.** Sm. 190, and Suppl. 89.—Half-length. A woman, wearing a red jacket and a white cap, leans over the half-door of a house. A peasant in a dark costume, holding his hat in his right hand, stands in front,

offering her a piece of gingerbread. A vine grows on the wall. In the dark background is the head of a laughing man.

Panel, $11\frac{1}{2}$ inches by 10 inches.

Mentioned by Waagen, ii. 119.

Exhibited at the Royal Academy Winter Exhibition, London, 1881, No. 128, and 1908, No. 70.

In the collection of Henry Thomas Hope, London, 1829-42 (Sm.).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

In the collection of L. Neumann, London.

311. RUSTIC LOVERS AT A DOOR.—The woman, in a red jacket and white cap, leans over the half-door. The man embraces her from behind. Above the door is a vine-clad roof.

Panel, 26 inches by 21 inches.

In the collection of Sir F. Cook, Bart., Richmond, No. 145.

311a. A Woman eating a Herring and conversing with her Neighbour.

$16\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

The subject appears to be the same as that of the picture, No. 1821, in the Rijksmuseum, Amsterdam. This is catalogued as an original by A. van Ostade, but is unquestionably a copy, most probably after the water-colour in the Musée Condé at Chantilly, with which it agrees save in a few trifling details. The water-colour was etched in reverse by Ostade himself (B. 26). The chief difference between the Amsterdam picture on the one hand and the water-colour and etching on the other is that in the picture the woman holds a knife and a herring, while in the drawing and print she has a spool and distaff.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 109), No. 171 (76 florins).

312. The Proposal at the House-Door.—A woman leans over the half-door of a vine-clad house. A man, hat in hand, offers her a gauffre. Another person looks on. [Possibly identical with 312a.]

Panel, $11\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Sale.—Soeterwoude, June 15, 1779, No. 11 (64 florins, Heinck).

312a. A Rustic Couple at a Door.—A peasant offers a cake to a woman leaning over the half-door of a house. [Possibly identical with 312.]

Panel, 12 inches by 11 inches.

Sale.—H. ten Kate, Amsterdam, June 10, 1801, No. 131 (50 florins, Gruyter).

313. A Woman conversing with a Man in front of a House. Sm. Suppl. 47.—In front of a house overgrown with vine a woman in a blue bodice and white apron sits on the doorstep. She has just left off peeling apples to speak to a man who stands before her with his back to the spectator. He wears a red cap, and carries a purse on his girdle. On the other side a boy with a hoop is near a dustbin.

Panel, 14 inches by 11 inches.

In the possession of the London dealer T. Emmerson before 1842 (Sm., who says it was priced at £200).

314. THE SLEEPING COUPLE IN AN ARBOUR. Sm. Suppl. 85.—In an arbour a married couple have fallen asleep after a meal. A man enters from the back. On a three-legged stool in front are a cloth, an earthen pot, and some fish. "A good example of the master" (Sm.).

Panel, 9 inches by 12 inches.

Mentioned by Waagen, iii. 396.

In the collection of the Duke of Rutland, Belvoir Castle, No. 110; it was there in 1842 (Sm.).

315. A PEASANT AND HIS WIFE IN AN ARBOUR. Sm. Suppl. 94.—The woman, wearing a purple gown and a blue apron, sits on the left at a table, holding a half-filled wine-glass in her right hand, which is bent, and taking a gauffre from a napkin on the table with her left hand. The man stands to the right of her behind the table. He wears a black cap and a dark-purple cloak. He raises a pewter pot in his left hand to fill the glass for his wife, on whose shoulder he rests his right hand. In the background, through the entrance of the arbour, are seen a man and a woman in front of a house.

Panel, 9 inches by 7½ inches.

Mentioned by Waagen, ii. 14.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 114, and 1894, No. 96.

Sale.—Amsterdam, August 21, 1799, No. 101 (500 florins, Labouchère).

In the Royal collection, Buckingham Palace, London, No. 47; it was there in 1842 (Sm., who valued it at £157 : 10s.).

315a. A Peasant and a Woman in the Open Air.—They sit at a table eating gauffres. In the background are several figures. 9 inches by 8 inches.

Sale.—Lijnslager, Amsterdam, April 8, 1755, No. 5.

316. A Peasant and a Woman in an Arbour.—A merry peasant with a glass in his hand is in an arbour. Beside him a woman holds a jug of beer on the table, on which lies a pipe. In the background is a cottage; in front of it a man sits smoking and conversing with a woman who leans over the half-door.

Panel, 7 inches by 5½ inches.

Sales.—L. B. Coclers, Amsterdam, August 7, 1811, No. 54 (391 florins, Yver).

L. B. Coclers, Amsterdam, April 8, 1816, No. 77 (185 florins, J. de Vries).

317. A Man drinking with a Girl in an Arbour. Sm. Suppl. 19.—A man, wearing a grey jacket with yellow sleeves, sits in an arbour, holding his hat in his right hand and a beer-glass in the other. A young country girl sitting beside him to the right holds a jug on the table. In the background are a cottage and figures.

Panel, 6½ inches by 5½ inches.

Sale.—A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 45 (1000 florins, Chaplin).

318. The Hour of Rest in the Arbour.—A man sits on a cane chair in the centre, facing the spectator. He wears a brown cap, a blue vest, and yellow breeches. He has just taken his pipe from his mouth, and looks with a contented air at the glass of beer which a woman standing at the inn-door pours out for him. She wears a grey dress with red sleeves, an apron, a white cap, and a kerchief round her neck. On the threshold behind her a little girl bends forward curiously. To the left another man, pipe in hand, sits on a stool with his back to the spectator. On the right a broom stands against the wall.

Signed in full; panel, 16 inches by 14 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1882*, p. 249.

Sales.—Baron de Beurnonville, Paris, May 9, 1881, No. 404 (12,000 francs).
Febvre, Paris, April 30, 1882 (1900 francs, Kolbach).

319. Three Peasants at Music in an Inn.—In the centre foreground a man in a light-red jacket and dark-brown hat faces left; he leans with his left elbow on an empty cask and holds a paper in his left hand. His mouth is open. To the left, beside the cask, a man in a green jacket and black hat sits on an upturned basket with a board across it, playing the violin. An open music-book lies on the cask before him. On the right stands a third man, in a blue vest and green felt hat, who is seen almost in profile. In his left hand, which hangs down, he holds a jug; with his right hand he raises a glass to his lips. In the right background is the hearth, with clothes hanging on a line near it. On the left, farther back, a paper is nailed up. The picture does not altogether accord with A. van Ostade's style, and differs from it especially in colour. The peasants have very red noses—which are not seen elsewhere in Ostade's pictures—and the pink jacket of the man in the centre is unusual. For the rest, however, the picture reminds one strongly of Ostade.

On a white patch in the centre is a signature of which the letters "a. den" may be deciphered with difficulty, and these may perhaps be regarded as part of the name "Ostaden" (?); panel, 15 inches by 13 inches.

In the Brunswick Gallery, 1900 catalogue, No. 302; from Reinicke's foundation.

320. THREE PEASANTS AT MUSIC (or, The Trio). Sm. Suppl. 38.—Half-length. In front of an open house-door overgrown with vine are three peasants. On a table to the left are an earthenware jug, a pipe, and a tobacco-box. A peasant playing the violin sits to the right of the table in a three-quarter view seen from the back. To the left of the table another man sings from a music-book. The third man, standing farther back between the two others, plays the flute.

Panel, 11 inches by 8½ inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1881*, p. 255.

Engraved as "Le Trio Flamand."

Sales.—Etienne Le Roy of Brussels, Paris, April 18, 1842.

Tardieu, Paris, May 9, 1843.

Frédéric Kalkbrenner, Paris, January 14, 1850.

Piérard of Valenciennes, Paris, March 20, 1860, No. 58 (6850 francs).

Christophe van Loo of Ghent, Paris, May 25, 1881 (17,100 francs, Victor Leroi for the Brussels Museum).

In the Brussels Museum, 1906 catalogue, No. 340.

321. **THREE PEASANTS.**—Two sing or read. The third, with a jug, looks on. A typical picture of the early period.

In the collection of Léon Janssen, Brussels.

322. **Three Peasants at an Inn.**—Three men sit in the centre round a cask serving as a table. One man, in a blue jacket, brown breeches, and grey stockings, sits on the left facing the spectator; he fills his pipe from a metal tobacco-box. The second man sits smoking on the right with his legs crossed, in profile to the left; he wears a large hat, a red jacket, and grey stockings. Behind him stands the third man, wearing a brown jacket and hat; he holds a glass of beer in his left hand, and with the right grasps a jug standing on the table. Behind him to the right are a three-legged stool, a jug, and other objects. By the wall behind the first man is a wooden bedstead with curtains in front of it.

Signed in full in the right-hand bottom corner; panel, 9 inches by 7½ inches.

In the Vansittart collection.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 64.

323. **Three Peasants at an Inn.** Sm. 71.—In an interior three peasants sit round a small three-legged stool serving as a table. The man on the left, seen almost in full face, but inclined slightly to the right, holds a beer-jug in his right hand, and looks at his companion on the right. This man sits on a stool almost facing the spectator; he holds the pipe in his mouth with his left hand; his right arm hangs down. Between the men and behind the table, on which are a pipe, a paper, and a box, sits the third peasant with his legs crossed; he lights his pipe at a charcoal pan which he holds in his left hand. At the back of the room is a large window. In the right-hand corner at the back are a cupboard with utensils in it and other accessories. To the left of the window a bench stands beside the wall, with a three-legged stool in front of it. In the right foreground is a basket on another stool.

Panel, 14½ inches by 13 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 297 (1905 florins, Fouquet).

In the collection of Isaac Péreire, Paris.

In the Halphen collection, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Kronberg, Frankfort-on-Main.

324. **Three Peasants at an Inn.** Sm. Suppl. 37.—One man, wearing a grey jacket with yellow sleeves and a felt hat, sits on a three-legged stool, holding his pipe. To the right of him sits the second man, wearing a red jacket with green sleeves, and holding a glass. The third man stands, resting his hands on the back of a chair. In the background, near a window, three or four other persons play backgammon.

Panel, 15 inches by 13 inches.

In the collection of the Duke of Buccleuch, Dalkeith Palace ; it was there in 1842 (Sm., who valued it at £210).

325. A MUSICAL TRIO.—Three-quarter-length. Two peasants sit at a cask under an arbour. The nearer man wears blue breeches and a white shirt, and faces the spectator. He raises in his right hand his wine-glass, which is full ; with the other hand he takes off his plumed hat. He sings and looks at the spectator. The second man, who is also singing, sits on the other side, farther back ; he wears purple breeches and a black vest, and holds in his left hand a clay pipe, while he beats time with his right. Both men are accompanied by a third man in brown, who stands behind them playing the violin. In the left foreground is seen part of a bench, on which are a charcoal pan and a clay pipe.

Signed in full on the right at foot, and dated 1659 ; panel, 12 inches by 10 inches.

In the collection of Jonkheer Steengracht, The Hague ; it was there in 1829 (Sm.).

326. THREE MEN DRINKING AT AN INN. Sm. 39.—Three-quarter-length. Two peasants sit at a little table, on which are a clay pipe, a bottle, and some cards. One pours out wine ; the other smokes. A third man stands behind them, holding a small bottle. "The figures are larger than usual" (Sm.). [Pendant to 289.]

Dated 1661 ; panel, 10½ inches by 9 inches.

Mentioned by Descamps ; and by Waagen, ii. 107.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 158 (1100 florins, with pendant, P. Fouquet).

Solirène, Paris, March 11, 1812 (3320 francs, with pendant).

In the collection of Alexander Baring, 1829 (Sm.).

In the collection of Lord Ashburton, The Grange ; sold as a whole in August 1907 to the London dealers T. Agnew and Sons and others.

In the possession of the London dealers T. Agnew and Sons, in January 1908.

327. THREE PEASANTS AT AN INN (or, Boors making merry). Sm. 125.—Full-length. On a chair to the left sits a young peasant in profile to the right with his legs crossed ; he holds up his beer-glass in his right hand and sings. On the right an older man, seated on a stool in profile to the left, plays the violin. A third man sits facing the spectator, behind the little table between the two others ; he is smoking and singing. Behind them to the left a bench is placed against the wall ; above it is a window ; under it lies a cat. In the right background are a cupboard and an open door. A fine picture of the master's best period.

Signed in full on the right at foot, and dated 1647 ; panel, 10½ inches by 8½ inches.

Mentioned by Waagen, ii. 343.

Engraved by J. Suyderhoef (Wussin, 121) under the title of "Jan de Moff."

In the Dulwich College Gallery, London, 1892 catalogue, No. 115 (old No. 190).

328. THREE PEASANTS ROUND A CASK.—The man seated on the left holds a beer-glass in his right hand. Another man seated on the right lights his pipe. Behind them stands a third man, who blows out a cloud of smoke. On the right and farther back is a boy.

Signed in full on a bench to the left; circular panel, 8 inches across.

In the collection of Count Fries, Vienna.

In the collection of Jules Porgès, Paris.

In the possession of the Paris dealer F. Kleinberger.

329. Three Peasants in an Interior.—Two peasants sit at a three-legged stool, on which are a bottle of wine, playing-cards, and a clay pipe. One man pours out a glass from a pewter pot. A third man stands behind them, looking on. At the back is a window.

Panel, 11½ inches by 10 inches.

In the possession of the Paris dealer F. Kleinberger.

330. A FIDDLER WITH TWO MEN LISTENING.—The fiddler sits on a chair to the left, tuning his instrument. He wears a cloak and a cap. An open music-book lies on a stool before him. Behind it sits another peasant, leaning his head on his right hand, and smiling at the fiddler. A third man, bending slightly forward, stands behind the others. A genuine early work in a yellowish-brown tone, with a little green only in the clothes. [Pendant to 345.]

Signed in full; circular panel, 9 inches across.

Sale.—(Probably) The Hague, March 31, 1770, No. 22 (45 florins 10, with pendant, A. Terwesten).

Raedt van Oldenbarnevelt of The Hague, Amsterdam, November 6, 1900, No. 101 (1200 florins, Fred. Muller).

In the collection of John G. Johnson, Philadelphia.

330a. Three Figures, including a Musician.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713 (Hoet, i. 160), No. 16 (23 florins 10).

330b. A Fine Interior with Three Figures.

Sale.—Hendrik Schut, Rotterdam, April 8, 1739 (Hoet, i. 574), No. 29 (280 florins).

330c. A Picture with Three Figures.

Sale.—Count van Hogendorp, The Hague, July 27, 1751 (Hoet, ii. 304), No. 88 (34 florins).

330d. Three Peasants drinking in an Interior.

Panel, 18 inches by 14½ inches.

In the collection of A. L. van Heteren, The Hague, 1752 (Hoet, ii. 457).

But it was not among the pictures which came from this collection to the Rijksmuseum, Amsterdam, in 1809; unless, indeed, it was identical with 339 (?).

330e and f. An Interior with Three Figures.—With a pendant of the same subject. Of the master's very best period.

Sale.—Jan van der Vinne, Haarlem, May 13, 1754, Nos. 4 and 5.

330g. Three Peasants conversing.

7½ inches by 9½ inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 42.

330h. An Interior with Three Figures.

Sale.—Jacob Snels, The Hague, July 11, 1763 (Terw. 338), No. 4 (52 florins 15, Muyscher).

330i. Three Peasants smoking and drinking in an Interior.

—With accessories.

Panel, 13 inches by 12 inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 466), Appendix No. 8 (31 florins).

330j. A Small Picture with Three Figures.

Sale.—(Supplementary) [Reyersbergen] van C[auwerven], Leyden, July 31, 1765, No. 91.

330k. Three Figures in an Interior.

10 inches by 8½ inches.

Sale.—(Supplementary) W. Stuyteling, Haarlem, April 26, 1768, No. 84 (23 florins, Van der Vinne).

330l. A Picture with Three Peasants.

9 inches by 8 inches.

Sale.—Rotterdam, July 20, 1768, No. 13 (130 florins).

331. Three Peasants in an Interior.—One sits lighting his pipe. Another plays the fiddle. The third stands holding a beer-glass and singing. [Pendant to 364.]

Panel, 11 inches by 8 inches.

Sale.—Amsterdam, April 22, 1771, No. 214 (65 florins 15, with pendant, Fouquet).

331a. Three Peasants at an Inn.—Two men stand at the hearth; the third is near the chimney-piece.

Canvas, 4 inches by 3 inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 147.

332. Interior with Three Figures.—Two men sit at a round three-legged stool, on which are cards, a pipe, tobacco, and a spirit-bottle. One man, with a very cheerful face, wears a white pleated ruff; he fills a green goblet from a pewter pot. The other man sits on a bench, holding a pipe. Behind him stands a third man, wearing a brown costume and a red cap, and holding a spirit-bottle to his lips. Farther back and at the side are a counter and a drinking-shop. Through a window at the back are seen a house and trees. [Pendant to 295b.]

Panel, 11 inches by 9 inches.

Sale.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 156 (1530 florins, with pendant, Fouquet).

333. Three Peasants in an Interior.—One man sits on a small table, smoking his pipe. Behind him sits another old man, holding an

earthenware jug in one hand and a beer-glass in the other. A third peasant enters the room. [Pendant to 510.]

Panel, $8\frac{1}{2}$ inches by 7 inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 106 (595 florins, with pendant, Nijman).

334. Three Peasants at an Inn. Sm. 97.—They sit at a table. One man, with his hand on some newspapers, pours out beer. In the background a woman leans on a table. [Pendant to 273.]

Panel, $8\frac{1}{2}$ inches by 7 inches.

Mentioned by Hoet, ii. 401.

Sales.—Count van Wassenaar Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 32 (122 florins).

Clesne, Paris, December 4, 1786 (2000 francs, with pendant).

334a. Three Peasants in an Interior.—Two sit at a table by the hearth; the third stands. They smoke and drink.

Panel, 10 inches by 8 inches.

Sale.—Amsterdam, August 23, 1808, No. 121 (66 florins, Spruit).

335. Three Peasants drinking and making Music.

Panel, $11\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—Baroness van Leyden van Warmond, Warmond, July 31, 1816, No. 29 (1110 florins).

335a. Three Peasants in an Interior.—They sit at a table, drinking.

Panel, 10 inches by 8 inches.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 117 (26 florins).

335b. Three Peasants drinking and smoking in an Interior.

Panel, $8\frac{1}{2}$ inches by 11 inches.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 118 (20 florins).

335c. Three Peasants at an Inn.—Two sit at a table, smoking and drinking. Behind them is a third man. Farther back is a drinking-shop, with a woman standing at the counter.

Panel, $11\frac{1}{2}$ inches by 10 inches.

Sale.—Amsterdam, July 19, 1826, No. 31 (100 florins, Roos).

336. Three Peasants at a Table. Sm. 173.—In an interior three peasants, grouped round a table, are smoking and drinking. One of them (who has been regarded as the artist himself) sits filling his wine-glass. Another smokes a pipe. The third man stands holding a pipe. Near a window at the back a woman is busy at the counter of a shop.

Panel, 9 inches by $7\frac{1}{2}$ inches.

Sale.—Lord Radstock, London, May 12, 1826 (£92 : 8s., Emmerson).

In the possession of the London dealer T. Emmerson, 1829 (Sm.).

In the Doherty (?) collection, according to Sm.'s note in his own copy of his catalogue.

336a. Three Merry Peasants.

Panel, 10 inches by $8\frac{1}{2}$ inches.

Sale.—B. Papenhuijzen, Dordrecht, August 23, 1841, No. 36.

337. Three Peasants at an Inn. Sm. Suppl. 113.—Three peasants are grouped round a table. One man, wearing a blue jacket and a red cap, has risen from his chair, and leans his left arm on the back of it; he holds a jug in his right hand, and looks at the man opposite, who sits leaning on the table and filling his pipe. The third man, seated behind the table, lights his pipe. At the back are a screen and a cupboard.

Panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

In the collection of Lord Colborne, 1842 (Sm.).

338. Three Peasants at an Inn (or, The Three Neighbours). Sm. Suppl. 108.—Three-quarter-length. They are grouped round a table. One, apparently the village lawyer, wears a black cap and a puce-coloured jacket with black sleeves; he sits in front, reading a paper. The man opposite, wearing a grey cloak and drab hat, leans on the table, listening. At the back a woman goes from the room.

Panel, 10 inches by 12 inches.

In the Martini collection, Paris, 1842 (Sm.).

339. Three Peasants at an Inn. Sm. 207, and Suppl. 107.—Three-quarter-length. Two of them sit at a small three-legged table. One, in a pink jacket, holds a glass and a jug. The other, wearing a blue jacket and a drab hat, lights his pipe. The third man, wearing a blue jacket with brown sleeves and a black hat, stands, filling his pipe, near a buffet, on which is a dish of ham. [Possibly identical with 330d.]

Panel, 18 inches by $13\frac{1}{2}$ inches.

Sale.—Pictures from the Amsterdam Museum, Amsterdam, August 4, 1828, No. 97 (1505 florins, Engelberts).

In the collection of Baron J. G. Verstolk van Soelen, The Hague, 1842 (Sm.); bought as a whole in 1846 by T. Baring, H. B. Mildmay, and Lord Overstone.

In the collection of Thomas Baring, 1847, who gave it to the dealer Buchanan in exchange for another picture.

340. Three Peasants at an Inn. Sm. Suppl. 104.—In a lofty room, with a large window of two casements at the back, three men are grouped round a three-legged table. One, wearing a drab hat and a blue jacket, sits on a stool, smoking his pipe and listening to his opposite companion who holds a jug while he tells a story. The third man sits with his back to the window, lighting his pipe at a charcoal pan. On a stool in front is a basket of dried fish. "A luminous and well-finished picture" (Sm.).

Panel, $14\frac{1}{2}$ inches by 13 inches.

In the collection of J. Newington Hughes, 1842 (Sm.).

Sale.—John Newington Hughes, London, April 14, 1848 (£388:10s., Johnson).

340a. Three Peasants at a Table.—One stands eating a sandwich. An old man with a bald head smokes and holds a glass. The third with a simper embraces his beer-jug.

Copper, about 6 inches by 5 inches.

Sale.—Freiherr C. von Mergenbaum, Frankfort-on-Main, July 13, 1848, No. 61.

341. Interior with Three Peasants.

Dated 1649.

Sale.—Viscount Middleton, London, July 31, 1851 (£304 : 10s., Brown).

342. Three Peasants in a Room.—One is asleep. In tone and colour reminiscent of Brouwer.

In the Townshend collection, London, 1857 (Waagen, Suppl. 180).

343. A Rustic Concert.—An old peasant, seated, sings to the accompaniment of a fiddler with a tall hat. A third man is seen from the back. With accessories.

Signed; panel, 10½ inches by 8½ inches.

Sale.—J. J. Chapuis, Brussels, December 4, 1865, No. 294 (400 francs).

344. The Three Newspaper Readers.—Three men sit at a table in an inn. One reads from a newspaper; the others listen. One holds a pipe, the other a charcoal pan. On the table are a charcoal pan, a pipe, and a paper of tobacco. On the wall hang various objects. At the back a woman and a boy go out at a door.

The signature is illegible; panel, 14½ inches by 12 inches.

Sale.—L. Cottreau, Paris, May 30, 1870, No. 7.

344a. The Rustic Trio.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1883-4*, p. 87.

Sale.—Paris, 1883 (1000 francs).

344b. Three Peasants at an Inn.—They drink, smoke, and play the fiddle.

Signed on the left at foot with the monogram; 18 inches by 14 inches.

Sale.—Wedewer, Cologne, May 1, 1899, No. 168.

344c. Three Peasants sitting in a Poor Tavern.—They are carousing and smoking. The chief figure, seen from the back, raises a large glass in his right hand.

Panel, 10½ inches by 9 inches.

Sale.—Forst and others, Cologne, December 13, 1899, No. 87.

344d. Three Peasants in an Interior.—They sit smoking.

Panel, 14 inches by 12 inches.

Sales.—Benjamin West, London, March 18, 1898, No. 190.

J. Wilson and others, London, May 24, 1901, No. 67.

345. THREE PEASANTS SMOKING AND DRINKING.—They sit round a table. The man on the right, seated in profile to the

left, sees that the covered jug, which he holds in his right hand, is empty ; he grasps his clay pipe with his left hand, which rests on the edge of the table. The second man sits facing the spectator, to the left of the table ; he rests his left hand on his hip and his right elbow on the table, and holds his pipe in his left hand. He looks with surprise at the jug. The third man stands behind the table between the two others. [Pendant to 330.]

Signed in full, and dated 1640 ; circular panel, 9 inches across.

Sales.—(Probably) The Hague, March 31, 1770, No. 82 (45 florins 10, with pendant, A. Terwesten).

Raedt van Oldenbarnevelt of the Hague and others, Amsterdam, April 15, 1902, No. 141 (850 florins).

345a. Three Peasants round a Table.

Panel, 9 inches by $7\frac{1}{2}$ inches.

Sale.—London, July 21, 1902, No. 145.

346. THREE PEASANTS AT AN INN.—One of them, a hunchback with his shirt collar open, holds a jug in one hand and a pipe in the other ; he sits astride on a bench, listening to the jests of the butcher who sits leaning back in his chair, holding a beer-glass and laughing also. Behind them stands the village fiddler scraping his violin. Of the late period.

Signed in full ; panel, 10 inches by $8\frac{1}{2}$ inches.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller and Co., 1906, No. 98.

Sale.—H. C. Du Bois and others, Amsterdam, November 27, 1906, No. 147 (3800 florins).

346a. Three Peasants smoking and drinking.

Panel, 11 inches by 9 inches.

Sale.—London, July 19, 1907, No. 71.

346b. Three Figures.—Half-length.

Engraved by P. Aveline.

347. Three Mechanics at an Inn. Sm. 221.—Three-quarter-length. Two men sit at a little table, on which are a glass, a pack of cards, and a jug. The nearer man, who wears an apron, leans forward, holding his glass in the hand which rests on the table. The man opposite takes his pipe from his mouth to speak to this man. The third man stands between them, filling his pipe. At the back, a man stands at the half-door of the house, looking out on the landscape.

$11\frac{1}{2}$ inches by 9 inches.

Described by Sm. from an engraving by Basan entitled "Les Bons Voisins."

In the Peters collection when engraved.

348. Three Peasants at an Inn. Sm. 228.—The figures are seen to the ankles. Two men sit beside a barrel, serving as a table, on which are a tobacco-box, a paper, and a pipe. The nearer man sits with

one hand on his hip and a glass in the other hand. He is conversing with the other man, who has thrust one hand into his breast. The third man stands behind them.

10½ inches by 8½ inches.

Described by Sm. from an engraving by Basan entitled "Les Buveurs."

348a. **Three Peasants.**—Full length.

Engraved in mezzotint by Jan van der Bruggen.

349. **Three Peasants at an Inn.**—They are grouped round a barrel, serving as a table. One sits on a chair to the right, and grasps in his right hand a beer-glass on the table. Behind him to the left, the second man sits facing the spectator; he has thrust his right hand into the breast of his jacket. The third man stands in the middle behind them, pipe in hand. In the left upper corner, partly cut off by the frame, is a window.

Engraved in mezzotint by J. Holaert.

349a. **Three Women.**—One holds a distaff, another a jug, the third a glass.

Panel, 9½ inches by 9 inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 130.

350. **Three Old Women.** Sm. 224.—Half-length. One woman seated on the left holds a spirit-bottle under her arm, and holds up a spirit-glass in her left hand; she looks with a smile to the front. On a chair to the right of her lies a distaff. Behind it sits another woman, holding in her left hand a small flat dish, into which the third woman, standing behind the first, pours something from a spoon. The second woman holds also in her right hand a covered jug; behind her to the left is a spinning-wheel. Known under the title of "The Dutch Fates" or "The Gossips."

Oval, tall and narrow.

Described from an engraving by J. Suyderhoef (Wussin, 120).

351. **TWO PEASANTS AND A WOMAN AT MUSIC** (or, **The Rustic Concert**). Sm. 154.—In an interior two men and a woman are grouped round a little table. The woman, seated on a chair to the left of a bench, sings from a music-book which she holds in both hands. To the right, opposite her, a fiddler sits playing. Between them, and farther back, stands another man playing the violoncello. "A freely painted picture" (Sm.).

Signed in full, and dated 1661 (but Sm. says 1673); panel, 11 inches by 10½ inches (but Sm. says 10½ inches by 9½ inches).

Exhibited at Berlin, 1906, No. 95.

Sales.—Baroness Thoms, Leyden, 1816 (1010 florins).

C. L. Reijnders, Brussels, August 6, 1821 (370 florins).

Bought by Sm. (for £92).

In the collection of Edmund Wood, Chichester, 1829 (Sm.).

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 29.

In the collection of Carl von Hollitscher, Berlin.

352. TWO PEASANTS AND A WOMAN IN AN INTERIOR.—They are singing, or smoking and drinking. One peasant sits on the right at a round table. He stretches out his left leg. He wears a brown coat and ochre-yellow breeches and a felt hat with two feathers. He leans his right elbow on the table, and holds in both hands a paper from which he is singing. Behind the table to the left, the woman sits on a bench almost facing the spectator. She wears a vermilion bodice and a white cap. She looks at the singer, and holds a beer-glass in her right hand. Behind them, and farther back, stands the other peasant, facing the spectator. He wears dark clothes and a tall felt hat; he holds his clay pipe in his mouth with his left hand. On the table are a pipe, tobacco, and a charcoal pan. The back wall is a greenish-brown. A very fine picture with the local tones already strongly developed.

Signed in full; panel, about 10 inches by 8 inches.

A copy was in the Schönlanke sale, Cologne, April 28, 1896.

In the collection of Count Moltke, Copenhagen, 1884 catalogue, No. 46.

353. TWO PEASANTS AND A WOMAN SINGING.—Three figures. A stout peasant woman with a white cap sits in the left centre, almost facing the spectator. She leans her right elbow on a cask standing beside her, holds a music-book in both hands, and looks, while singing, at the peasant standing to the right of her. This man holds in his left hand an earthenware jug, and opens his mouth as if he is singing loudly. To the right, at the woman's side, a little child is crying. At the back is a bare wall with a niche in strong light. In the left foreground several objects that cannot be distinguished are seen in silhouette.

Panel, 9½ inches by 11½ inches.

In the Prado Gallery, Madrid, 1907 catalogue, No. 1514.

354. TWO MEN AND A WOMAN AT MUSIC.—A man sings to the accompaniment of a bagpiper; an old woman beats time on the tongs. Farther back three figures are merely indicated. The picture is attributed at the Louvre to Isack van Ostade, but is an early work of Adriaen; the colours ordinarily used by Adriaen at this time—bluish-purple, grey, yellowish-brown, and so on—are all present. The lighting is not so harsh as it is at times elsewhere. [Compare 292.]

Panel, 9½ inches by 7½ inches.

Sale.—Henry, Paris, May 23, 1836 (200 francs).

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1903 catalogue, No. 2512.

355. TWO PEASANTS AND A WOMAN LOOKING AT A CARICATURE. Sm. 47, and Suppl. 121.—Three-quarter-length. At a table on the left a woman sits with her back to a window. She points with her right hand to a sheet of paper, on the top of which is

drawn a row of heads with text underneath. She laughs, and seems to call the attention of the peasant sitting opposite her to the right; he holds the paper with his right hand. To the right, behind the woman, stands another elderly man wearing a hat; he holds up his spectacles in his left hand, and also looks at the paper; his right hand, grasping a clay pipe, rests on the window-sill. On the table are playing-cards, a cloth, and a full beer-glass. By the wall to the left is a large cupboard. In the right background, through an arched doorway, there is a view of another room with a window.

Signed, and dated 1664; panel, 12 inches by 10 inches.

Mentioned by Descamps; and by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 161, 208.

Engraved by Le Bas, in 1771, in the Choiseul Gallery; then in the collection of the Duc de Praslin.

Exhibited in the British Institution, London, 1832, by R. Ludgate.

In the collection of Count van Wassenaar, 1752 (Hoet, ii. 401).

Sales.—Gerard Braamcamp, Amsterdam, 1771 (340 florins).

Choiseul-Praslin, Paris, February 18, 1793 (3800 francs).

Helsleuter (Van Eyl Sluyter?), Paris, January 25, 1802 (4400 francs, Jaufret).

In the collection of Robert Ludgate, London, 1832.

In the collection of the late Baron Alphonse de Rothschild, Paris.

356. TWO MEN AND A WOMAN AT MUSIC (or, The Concert). Sm. Suppl. 123.—In a rustic interior two men sit at a bench, on which lie music-books and a flute. The man on the right is dressed in black, red, and yellow, and plays the bass viol. The man on the left, dressed in light-brown, black, and purple, holds his fiddle in his left hand and his bow in the other, and turns over a leaf of the music. Between them, behind the bench, sits a young woman holding a music-book and singing. At the fiddler's feet lies a dog. On the left, three children look in at the open window. At the back of the room are a cupboard and a staircase. On the wall hang a mandoline and a fiddle. "Painted in a free and spirited manner" (Sm.).

Signed in full, but not clearly, on the right at foot, and dated 1645—the third figure is scarcely legible, but must on stylistic grounds be a 4; panel, 15 inches by 12 inches.

In the Crozat collection.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 951; it was there in 1842 (Sm., who valued it at £160).

357. TWO MEN AND A WOMAN AT MUSIC.—In the right foreground an old peasant woman, seated in profile to the left at a table, sings from a paper which she holds in both hands. On the left opposite her, and behind the table, a fiddler sits on a chair. On the table in the left foreground is a big earthenware jug. Behind the woman stands another man playing the flute.

Signed in full, and dated 1640; circular panel, 8 inches across.

In the collection of Sir F. Cook, Bart., Richmond, No. 156.

358. TWO MEN AND A WOMAN AT MUSIC (or, The

Concert). Sm. 215, and Suppl. 112.—Three-quarter-length. A woman in a red bodice with white sleeves sits holding a music-sheet in both hands. She speaks to a man opposite, who has put down his flute to listen. The other man, behind the round table at which they are grouped, has risen from his seat and holds a jug. A "beautiful picture" (Sm.).

Panel, 11 inches by 9 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 80.

Sale.—J. J. de Bruyn, Amsterdam, September 12, 1798, No. 39 (400 florins, Yver).

In the Van Loon collection, Amsterdam, 1829-42 (Sm.); the collection was bought as a whole in 1878 by the Rothschilds.

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

359. TWO PEASANTS AND A WOMAN AT AN INN.

—In the centre of a room there sit round a cask an old peasant on the left, a young girl on the right, and between them a young peasant lighting his pipe at a charcoal pan. The girl holds a beer-glass in her right hand and a stoneware jug in her left. The older peasant holds his soft dark hat with both hands in front of him. To the left lies a light-brown dog.

Panel, 16½ inches by 14 inches.

In the Jäger collection.

In the collection of the Baroness Aug. Stummer von Tavnok, Vienna, 1895 catalogue, No. 138.

360. Two Peasants smoking and a Woman singing.

Dated 1653; 15½ inches by 14 inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 481), No. 35 (200 florins).

361. Two Men and a Woman at Music.—The woman sits beside a table, singing from a sheet of music which she holds. One peasant, also seated at the table, plays the flute; the other, standing behind the table, sets down a jug. In the background a peasant enters at the door.

10½ inches by 8½ inches.

Sale.—J. Pieter Wierman, Amsterdam, August 18, 1762 (Terw. 258), No. 35 (300 florins).

362. Two Men and a Woman in a Room.—Three-quarter-length. One man, seen in full face, has a music-book lying on a chair in front of him. The woman offers a glass of beer to the other man, who holds a pipe and sits near the hearth.

Panel, 10½ inches by 8½ inches.

Sale.—J. B. de Troy and others, Paris, April 9, 1764, No. 49 (1630 francs).

363. Two Peasants and a Woman in an Interior.—The woman sits at a table holding a glass. One peasant sits on a three-legged stool opposite to her; he holds a jug, and seems to be conversing with her. The other man, standing behind the table, leans on a chair and smokes.

Panel, 15 inches by 16½ inches.

Sale.—J. H. van Heemskerk, The Hague, March 29, 1770, No. 90 (205 florins, Beschey).

363a. A Woman singing and Two Men.

Signed in full.

Sale.—A. B——, Leyden, October 30, 1770, No. 104 (8 florins, 10).

363b. Two Peasants and a Woman in an Interior.—One peasant sits leaning back in a chair, and holds a pipe. Opposite him sits a jovial woman with a glass and a jug. Behind her is the other peasant, who looks at her with a friendly air. With accessories.

Panel, 11 inches by 9 inches.

Sale.—Amsterdam, December 19, 1770, No. 17 (21 florins, De Monie).

364. Two Peasants and a Woman in an Interior.—One peasant and the woman sit singing; the other man stands behind them, playing with the lid of a mug. [Pendant to 331.]

Panel, 11 inches by 8 inches.

Sale.—Amsterdam, April 22, 1771, No. 213 (65 florins 15, with pendant, Fouquet).

365. Two Peasants and a Woman at an Inn.—The woman gives a man beer. The other man looks on. At the threshold is a child. [Pendant to "Card-Players."]

Panel, 16 inches by 14 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 454.

Sale.—Comte de Watteville, Paris, July 12, 1779 (5000 francs, with pendant).

365a. Two Peasants and a Woman.—They sit drinking near a cask in an interior.

Panel, 18½ inches by 15 inches.

In the Palace, Kassel, 1783 inventory, No. 140; but not now to be found in the Kassel Gallery.

366. Two Peasants and a Woman.—In an interior a peasant, playing thoughtfully on the flute, sits beside a chair, on which lies a music-book, and near which stands an earthenware jug. By the fireside are a peasant smoking his pipe and an old woman.

11 inches by 8½ inches.

Sale.—F. W. Greebe, Amsterdam, December 8, 1788, No. 59 (110 florins, Van der Schley).

366a. Two Peasants and a Woman.—Two peasants sit at a table. Beside them is a woman holding a beer-glass.

Panel, 24 inches by 18 inches.

Sale.—H. Stokvisch, C. Henning, and others, Amsterdam, May 22, 1823, No. 96 (55 florins, Brondgeest).

367. Two Peasants and a Woman in an Interior.—One man

stands smoking at a table in front of the fire. Near him sits another man holding a jug. Farther away stands a woman.

Panel, 16 inches by 14 inches.

Sale.—Amsterdam, May 14, 1832, No. 73 (700 florins, Brondgeest).

367a. Two Peasants and a Woman at an Inn.—Two peasants are having an excited argument with a woman who holds a glass of beer. An earthenware jug stands on the table at which they are sitting.

Panel, 8 inches by 6 inches.

Sale.—Amsterdam, April 4, 1854, No. 37 (40 florins, Beek).

368. Two Men and a Woman reading the News (or, The News). Sm. Suppl. 120.—Two artisans and a woman are grouped round a little table. The woman, wearing a grey gown, a yellow apron, and a white cap, sits reading the newspaper. One man, in a red jacket, sits opposite to her, pipe in hand. The other man stands on the farther side of the table, holding a pewter pot.

Dated 1650; oval panel, 11 inches by 8½ inches.

Mentioned by Waagen, ii. 254.

In the collection of Charles Heusch, London, 1842 (Sm.) and 1854 (Waagen).

368a. Two Musicians and a Woman eating Bread and Butter.

In the Von Landauer collection, Stuttgart, before 1863 (Parthey, ii. 208).

369. A Musical Trio.—A man and a woman sit in a room, singing from a paper. Behind them stands a man playing the violin.

Signed in full; panel, 10½ inches by 8 inches.

Exhibited at Vienna, 1873, No. 136.

Then in the collection of Anselm von Rothschild, Vienna.

370. Two Men and a Woman at Music.—A peasant with a red cap rests his foot on a stool. Beside him is a woman in grey with a white cap. Both sit singing a merry song from a sheet which they both hold. Behind them stands an old man, who sings and beats time on the lid of a small jug.

Signed in full to the right on a cupboard; oval panel, 9½ inches by 8½ inches.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 77.

371. TWO MEN AND A WOMAN.—In the half-darkness of a barn, lighted only by a little window. One man sits on the left, smoking. The woman pours out liquor from a jug into a glass. The other man stands facing left and bending down. In front is a still-life group of rustic utensils.

Signed in full, and dated 1647; panel, 14 inches by 18½ inches.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller and Co., 1906, No. 96.

372. Two Peasants and a Woman in an Interior. Sm. 225.—A man, seated in an arm-chair, lays one arm round the woman's neck, and

places the other hand on her breast. Near them is a small table on which are a goblet, a pipe, a charcoal pan, and a cloth. Another man stands at the back.

Engraved by Jan de Visscher as "De Borstenvoeler" (Wussin, 52).

373. A WOMAN SPINNING, WITH TWO PEASANTS.

—On the left, on the inner side of an open house-door, a woman holding a distaff sits in shadow in profile to the right. She converses with two peasants in front of the door. One sits on a stool beside the right door-post, holding a jug in his right hand, with a dog in front of him. The other man stands to the left and a little farther back beside a post on which he leans his right arm; his pipe is in his right hand, which is bent. In the immediate right foreground is a yarn-winder. In the right background, before a house-door, are two figures; under a tree are a peasant and two children.

Signed in full, and dated 1648; panel, 11 inches by $8\frac{1}{2}$ inches.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 29.

Sale.—Jos. Monchen and others, Amsterdam, April 30, 1907, No. 136 (2750 florins).

A picture corresponding to the above description, on panel, 11 inches by 9 inches, was in the—

Sale.—P. Widener of Philadelphia and others, Amsterdam, June 30, 1909, No. 128. It bore only traces of a signature, however.

374. TWO PEASANTS AND A WOMAN IN AN INTERIOR.

—On the right, a man sits on a chair in profile to the left; he wears a tall brown felt hat, and holds a jug in his right hand, which hangs down, while he gesticulates with his left. He addresses a peasant sitting on the left, facing the spectator; this man rests his left arm on the arm of his chair, and holds his clay pipe in his right hand; he wears reddish-brown breeches, a blue coat, and a black felt hat. Beside him to the left, on a wooden stool, are a tall glass, a charcoal pan, a pipe, and tobacco; in front of the stool is a dog. Between the men stands a woman in a black jacket with red sleeves, a brown skirt, a blue apron, and a white cap, holding a spindle. Behind her is the fireplace. In the left background is a small window.

Signed in full on the stool, and dated 1650; panel, $14\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Engraved by R. Muys, 1761.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 143.

Sales.—Richard Sanderson, London, June 17, 1848 (£231, Farrer).

S. H. de Zoete of Hayes, London, 1885 (£871 : 10s.).

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 102.

In the collection of the late Rodolphe Kann, Paris; bought as a whole in August 1907 by the London dealers Duveen Brothers.

In the possession of the Amsterdam dealers Fred. Muller and Co.

375. Two Peasants and a Woman in an Interior. Sm. 16.—

The woman sits, with spectacles on, examining the head of one of the men who lies against her lap. Possibly this derives from the original of 8a.

Described by Sm. from an engraving by L. A——t.

376. The Musicians. Sm. 237.—Three-quarter-length.—In an interior are two men and a woman. One man sits in front with his foot on a cask, serving as a table, and plays the fiddle. A stout woman, seated opposite to him, seems to be singing from a paper which she holds. The other man stands between them, holding a jug.

About 12 inches by 10 inches.

Described by Sm. from an engraving by Basan entitled "Les Musiciens." The picture was also engraved by R. J. van Arum.

377. Two Men and a Woman drinking. Sm. 214.—Half-length. One man, wearing a cap, sits at a table on the left; he has his back to the spectator, and is turned to the right. His left arm rests on his chair; his right hand grasps a big jug on the table. Opposite him sits a woman with a cap, who leans her left arm on the table and holds up a full glass of beer in her right hand as if giving a toast. At the back between them stands a second man, facing the spectator, and resting his left hand on the back of the woman's chair.

9 inches by 8 inches.

Described by Sm. from an engraving by Cornelis Visscher, called by Wussin (156) "The Contented."

Engraved also in mezzotint by J. Gole (Wessely, 206), and in reverse by Nypoor.

378. THE VILLAGE SCHOOL (or, A School-Room). Sm. 18.—Beside an arched window on the left, the master sits on a chair. At a table before him to the right stands a little boy, bending over a book to a passage in which the master points with a pencil. On the right, behind the boy, a bigger boy, facing the spectator, stands waiting with his hat in his right hand and his books in his left. Farther right, on a low bench, are two other young pupils; one of whom bends down. Two others sit reading on the floor in the extreme left foreground. At the back, in the shadow near a window, are tables, benches, and more pupils. An "excellent little picture" (Sm.).

Signed, and dated 1666; panel, 8½ inches by 7 inches.

Sale.—(Probably) Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 293), No. 42 (505 florins, Hoet).

(Probably) In the collection of J. T. Batts, Salisbury, 1829 (Sm., who valued it at £262 : 10s.).

Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 68 (39,000 mark, James Simon).

In the collection of James Simon, Berlin.

379. A Village School.—Very fine in tone.

Mentioned by De Sonnevile, p. 87.

In the Fourestier collection, Bordeaux.

380. The Village School.—A rustic interior with a schoolmaster and pupils, some of whom are at their lessons, while others are playing. It is in bad condition, so that its authenticity, although possible, cannot be determined.

Panel, $7\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

In the collection of Archibald M'Lellan, Glasgow; bought for the city in May 1856.

In the Glasgow Art Gallery, 1908 catalogue, No. 701.

381. THE SCHOOLMASTER WITH TWO PUPILS. Sm. 240.—Three-quarter-length. The schoolmaster, wearing black with a grey hat, sits on the right in an arm-chair at a table. He has a pen in his right hand. A boy, with his back to the spectator, stands to say his lesson. Another boy, also on the left, but facing the spectator, stands holding a book. At the back is a wall with an open window. An "excellent little picture" (Sm.).

Signed in full above the window, and dated 1653; panel, $8\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Mentioned by Waagen, iii. 478.

Exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 103.

In the collection of the Marquess of Bute, London; Richter's 1884 catalogue, No. 124; it was there in 1829 (Sm., who valued it at £126).

382. THE VILLAGE SCHOOL.—An early work.

Signed in full in the centre at foot, and dated 1634; circular panel, 8 inches across.

In the Mainz Museum, 1905 catalogue, No. 176.

383. THE SCHOOLMASTER. Sm. 20.—On the left, a little girl sits on the lowest step of a staircase, looking at a boy who bends down to the floor; another boy sits reading behind her to the right. The schoolmaster sits in a chair farther back to the left behind a table; he is seen in a three-quarter view to the left. He holds a stick in his right hand, and seems to scold a boy who stands crying before him. On the left, behind this boy, are two other children; to the right of him, on the floor in front of the master's table, is a little child. At the back are numerous other boys and girls on both sides of a table. One of them looks out of a window on the right. In the left foreground is a child with a large hat, seen from the back. At the top of the staircase on the right, a boy with a basket pulled down over his face comes out of a door. A fine picture with attractive light and shade.

Signed in full on the edge of the table, and dated 1662; panel (or copper), 16 inches by 13 inches.

Engraved by Bovinet in the *Musée Français*.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 138, 355; ii. 28, 98. Sales.—Julienne, Paris, March 30, 1767, No. 154 (6425 francs, Remy).

Randon de Boisset, Paris, February 3, 1777, No. 70 (6600 francs, Basan).

Th. de Pange, Paris, March 5, 1781, No. 19 (6000 francs, Lebrun).

Comte de Vaudreuil, Paris, November 24, 1784, No. 36 (6601 francs, Paillet for King Louis XVI.).

In the collection of Louis XVI., King of France.

In the Louvre, Paris; 1902 catalogue, No. 2496; it was valued by the experts in 1816 (at 15,000 francs).

384. THE VILLAGE SCHOOL.—On the left, beside a large window which gives a picturesque illumination to the large room, the schoolmaster sits with his back to the spectator, cutting a pen at his desk. He wears a tall cap. The children sit farther back, on the floor or on low benches and stools. The light from the window falls on them. The picture is very closely related to the "Peasant and Woman with a Child in a Large Rustic Interior" (468), also in the Louvre, and formerly with 383 in the Vaudreuil collection, which is dated 1642; it was formerly attributed at the Louvre to Isack van Ostade, but is by Adriaen.

Signed in full, and dated—but the last two figures of the date are illegible; panel, 8 inches by 8 inches.

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1902 catalogue, No. 2507.

385. The School.—On the right of a spacious room, the window of which is not shown, the schoolmaster, in lost profile to the left, sits in an arm-chair at a desk, round which three pupils stand to say their lessons. Nearer the front, in the centre, a group of pupils sit on low benches doing their lessons. Others are behind them, half in shadow. In the right foreground a little boy, in lost profile to the left, sits on a stool, reading a large book which he holds with both hands. By the right wall stands a cupboard, above which is fixed a notice. The group in the centre foreground is most strongly illumined.

12 inches by 19 inches.

In the collection of A. Strasser, Vienna.

386. The Village School.—With eight figures. An early work.

Panel, $7\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

In the collection of R. Dientl, Vienna.

In the collection of Dr. M. Strauss, Vienna, since 1871.

386a. A Village School.

Sale.—Amsterdam, May 28, 1706, No. 5.

386b. A Village School.

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 101), No. 49 (91 florins).

386c. A School.

Sale.—Gerard van Sypes, Utrecht, April 11, 1714 (Hoet, i. 172), No. 11 (160 florins).

386d. A Village School.—[Pendant to 673.]

Dated 1640; $12\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—Jan van Loon, Delft, July 18, 1736 (Hoet, ii. 391), No. 31 (38 florins, with pendant).

386e. A Village School.

9½ inches by 8½ inches.

Sale.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 541), No. 265 (24 florins).

386f and g. Two Village Schools.—[Pendants.]

Circular, 7½ inches across.

Sales.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 544), Nos. 293 and 294 (42 florins the pair).

386h. A Village School.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 578), No. 48 (10 florins).

386i and j. Two Pictures of Schools.

Sale.—Amsterdam, April 27, 1740 (Hoet, ii. 3), No. 40 (23 florins 10).

386k. A Schoolmaster.—[Pendant to 821a.]

Dated 1661.

Sale.—Amsterdam, September 25, 1743 (Hoet, ii. 125), No. 15 (141 florins).

386l. A Schoolmaster teaching Children.

14 inches by 13 inches.

Sale.—E. van Dishoek, The Hague, June 9, 1745 (Hoet, ii. 170), No. 33.

387. A Woman keeping School.

In the collection of the Earl of Pembroke, Wilton House; J. Kennedy's 1758 catalogue.

387a. A Schoolmaster.—With pupils in an interior.

Signed in full; panel, 12 inches by 16 inches.

Sale.—H. d'Acquet, Delft, April 25, 1770, No. 5 (40 florins, Sergeant Lemmes).

387b. A Boys' School.

13 inches by 17 inches.

Sale.—Sir R. Strange, London, February 7, 1771 (£19, Oakley).

387c. A School.

Panel, 9½ inches by 7½ inches.

Sale.—A. le Breton, Leyden, July 31, 1775, No. 33 (17 florins, Bakker).

388. A School. Sm. Suppl. 10.—The master sits at a table, hearing a little girl say her lesson and pointing to the words in a book with his pen. A little boy, holding his book in both hands, waits for his turn. Another boy sits on the left beside the master's chair, learning his lesson. In the foreground a boy and girl are talking. At the back are others.

Panel, 10½ inches by 8½ inches.

Sale.—Servad, Amsterdam, June 25, 1778, No. 65 (450 florins, Fouquet).

388a. The Schoolmaster. Sm. 137; see also Sm. 18.

Sale.—Mrs. Gordon, London, April 1808 (£42).

388b. A Village Schoolmaster with Pupils.

About 13 inches by 15 inches.

Sale.—Hoorn, July 8, 1817, No. 87.

389. A School. Sm. Suppl. 9.—Near a window of four casements, on the left of a spacious room, an old schoolmaster sits hearing a boy his lesson. Two other boys stand waiting their turn. Nearer the front two girls sit together; one reads her book. An idle boy has slunk behind the master; another sits dozing on the opposite side. The other pupils are grouped about the room. "This clever picture is painted in a free and spirited manner" (Sm.).

Panel, 14½ inches by 13½ inches.

Sale.—George Morant, London, 1832 (£158 : 11s., Sm., for Sir Henry Bunbury, Bart.).

390. A Dutch Village School.—In a poorly lighted room several village children sit on benches. At the back is the schoolmaster.

Signed in full; panel, 7½ inches by 9½ inches.

Sale.—Ch. Sedelmeyer, Vienna, December 30, 1872, No. 131 (620 florins).

390a. The Schoolmaster.

Panel, 8 inches by 10 inches.

In the collection of the Comtesse de Chinchon.

Sale.—Salamanca, Paris, January 25, 1875, No. 63.

390b. A School Interior.—A fine composition.

Sale.—Ant. Sils, Antwerp, March 21, 1882, No. 98.

391. A Schoolmaster and Pupils.—In an interior a schoolmaster sits at a table with two boys in front of him. Two others sit on a low bench to the right. A boy and a girl sit beneath a window. Others are at the back.

Signed, and dated; panel, 9 inches by 7 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1882, No. 120. Then in the collection of Alfred Buckley, London.

392. The School.—In a spacious room, about fifteen boys and girls sit on benches; most of them hold books. Four pupils stand round the master's desk to say their lessons. A little girl sits on the floor in the centre; in the shadowed background a boy stands on a ladder.

Signed in full on the right at foot and dated 163—; panel, 7½ inches by 10 inches.

Sale.—G. Rothan, Paris, May 29, 1890, No. 81 (2500 francs).

392a. A Village School.

Signed.

Sale.—Lord Waterpark and others, London, June 12, 1897, No. 103.

392b. A Village School.

17 inches by 21 inches.

Sale.—Pixell and others, London, March 27, 1899, No. 8.

392c. A Village School.

Panel.

Sale.—Viscount Oxenbridge, London, December 9, 1899, No. 95.**392d. A Village School.**Panel, $10\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.*Sale*.—Milbank, London, July 7, 1900, No. 112.

393. A School. Sm. 70.—In the interior of a large old building with a thatched roof are about eighteen boys and girls. The master sits in a rustic chair before a desk on a platform.

Panel, 6 inches by 8 inches.

Described by Sm. from an engraving by Q. P. Chedel; according to Wurzbach, Chedel engraved two plates, in one of which the master sits on the left, while in the other he is on the right.

In the collection of the Comte de Boulbon when engraved.

393a. The Village School.—Nineteen figures.

Etched by W. Baillie.

393b. The School.

Engraved by Joel Ballin.

394. THE DENTIST.—He is drawing a tooth from a peasant who sits in the centre in profile to the left, and is held fast by a woman seated behind him. On the right is a large cupboard; on the wall, which goes away diagonally to the left background, are two shelves full of bottles and other things.

Signed in full, and dated 1637—not 1657 as in the Leipzig catalogue facsimile; panel, $7\frac{1}{2}$ inches by 10 inches.

Mentioned by Parthey (ii. 208) in the Ritterich collection, 1863.

Exhibited at Leipzig, 1889, No. 174.

In the collection of Canon Speth, Munich.

In the collection of Dr. Ritterich, Leipzig, 1863.

In the collection of Alfred Thieme, Leipzig, who gave it to the Museum in 1886.

In the Leipzig Museum, 1903 catalogue, No. 655.

395. A VILLAGE BARBER DRAWING A TOOTH.—In the middle of the barber's room a peasant sits facing the spectator. The barber, with a plumed grey cap, stands behind him drawing a tooth. To the left of the patient, whose face is working with pain, stands a little boy with a cap, who holds a dish and has a cloth over his left shoulder. The peasant's wife and three children are at the back to the right, lamenting; the woman kneels with folded hands. In front of the group a peasant stands in profile to the left, leaning on his stick, and watches the operation with interest. On the left is a window, almost entirely cut off by the frame. An early work. Formerly ascribed to Isack van Ostade.

Panel, $13\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Engraved by W. French and Sel. Langer.

In the collection of the Archduke Leopold Wilhelm, 1659 inventory, No. 609.

In the Imperial Picture Gallery, Vienna, 1907 catalogue, No. 1302.

396. **A Dentist.**—Three-quarter-length. He is drawing a tooth from a peasant. Behind him a woman stands looking on.

Signed with the monogram; panel, 9 inches by 6½ inches.

In the gallery of Prince Liechtenstein, Vienna, 1885 catalogue, No. 539.

396a. **A Dentist.**

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 578), No. 46 (6 florins).

396b. **A Dentist.**—A gaily dressed dentist draws a tooth from a peasant.

Panel, about 10 inches by 12 inches.

In the Hollandt collection, Brunswick, 1863 (Parthey, ii. 208).

396c. **A Dentist.**

Panel, about 10 inches by 16 inches.

In the Karlsruhe Kunsthalle, 1863 (Parthey, ii. 207), but no longer there.

396d. **Putting on a Surgical Bandage.**—Three figures with accessories. A sketch.

Panel, 8½ inches by 7 inches.

Sale.—M. de Jongh, widow of P. J. van Oosthuyse van Rijsenburg, The Hague, October 18, 1847, No. 224.

396e. **A Surgeon operating on an Old Man's Hand.**

Engraved by Maria Katherina Prestel.

In the collection of J. Fr. Ettling, Frankfort-on-Main.

397. **THE ALCHEMIST.** Sm. 28.—In the right foreground of a large and lofty workroom an old alchemist stands at a furnace under a large projecting chimney and blows the fire under a crucible. In front of him, to the right, is a heap of pots, crucibles, bottles, folios, and other things. On a three-legged stool to the left of him is a pipe on a paper inscribed "Oleum et operam perdis." Farther back is a low table with many utensils on it; a little boy sits beside it, eating a piece of bread. In the remote background a woman sits by a window, looking into a basket. A little girl, with a dog, looks into a cupboard, apparently for something to eat. "This picture is of the most precious quality, and is unquestionably one of the choicest of this artist's productions" (Sm.). [Pendant to 464 in the Wallace Collection.]

Signed in full on a shovel hanging on the right-hand wall, and dated 1661; panel, 13½ inches by 17½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 460; and by Waagen, i. 405.

Engraved by J. C. Bentley.

Exhibited at the British Institution, London, 1821.

Sales.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 481), No. 32 (600 florins).

Count van Wassenaar Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 37 (910 florins, Brouwer).

La Live de Jully, Paris, March 5, 1770 (4105 francs, with pendant).
Abbé de Gévigny, Paris, December 1, 1779 (4106 francs, with pendant, bought in).

Lenglier, Paris, March 10, 1788 (bought in).

De la Hante, London, 1821 (£414:15s.).

In the collection of Joseph Barchard, who sold it to the London dealer Emmerson (for £840).

In the collection of Sir Robert Peel, 1829 (Sm.); bought with the Peel collection for the National Gallery in 1871.

In the National Gallery, London, 1906 catalogue, No. 846.

397a. An Alchemist.

Sale.—Quiryn van Biesum, Amsterdam, October 18, 1719 (Hoet, i. 234), No. 146 (70 florins).

397b. An Alchemist.

Sale.—J. Wandelaar, Amsterdam, September 4, 1759, No. 12 (30 florins, Van Diemen).

398. An Alchemist. Sm. 93.—He sits in his laboratory, stirring the fire. Around him are instruments and apparatus. At the back are a sleeping woman and three children.

Panel, 15 inches by 20 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 300 (400 florins, Fouquet).

398a. An Alchemist.

Sale.—London, 1792 (£141, Sir F. Bourgeois); not among the Ostades at the Dulwich College Gallery.

399. The Alchemist. Sm. Suppl. 81.—In a small laboratory, with a window on the left and a furnace with a large projecting chimney in the centre, an alchemist sits with his back to the spectator, blowing the fire. Around him are various apparatus.

Panel, 15 inches by 11 inches.

In the collection of the Duke of Devonshire, 1842 (Sm.).

400. The Alchemist.—He sits in his laboratory beside the furnace, reading a book which lies on the edge of the furnace. On a table in front of him and on the floor are various accessories, among them a lantern and a horse's skull. At the back a child blows the bellows. Two children struggle for the contents of a pot. Another child looks into a cupboard at the back.

Panel, 14 inches by 24 inches.

Sale.—Piérard of Valenciennes, Paris, March 20, 1860, No. 59.

400a. An Alchemist.—He sits in his laboratory studying beside an open hearth. To the right are two children. A woman and a child go away through a door at the back.

Panel, 9½ inches by 12 inches.

Sale.—A. Bachner, Cologne, September 30, 1889, No. 97.

400b. An Alchemist.

16 inches by 12 inches.

In the possession of the London dealer Larkin, 1892, No. 40.

400c. The Alchemist.

Canvas, 17 inches by 21 inches.

Sale.—Traiser and others, Frankfort-on-Main, May 26, 1902, No. 141.

401. AN ALCHEMIST.—He sits in the right foreground of his laboratory. Beside him a short flight of steps leads to a door. In front of him is a table; behind him is a boarded partition. At the back is the hearth.

Signed on the left at foot; panel, 15½ inches by 13 inches.

In the Meyers collection, Strassburg.

In the collection of D. M'Intosh, 1857.

Sale.—Viscount Falkland and others, London, June 14, 1907, No. 75.

In the possession of the London dealers Dowdeswell, July 1907.

402. THE QUACK DOCTOR IN THE VILLAGE.—On the left, in front of a tent near trees, a quack doctor stands in profile to the right. He wears grey boots, a green cloak, and a cap. He holds up a flask, offering it to an old rustic couple standing on the right near his stall, which consists of a board laid on a cask, with bottles and a box on it. The woman, with a basket on her left arm, is seen almost from the back. Beside her to the left is a little boy with a hoop, also seen from the back. To the left of the old man, behind the table, stand two other children. In the right background are a cottage and a man.

Signed in full on the right at foot, and dated 1648; panel, 11 inches by 8½ inches.

Etched by A. van Ostade, who added three spectators (B. 43).

Sales.—Bicker and Wijkersloot, Amsterdam, July 9, 1809, No. 41 (425 florins, Teengs).

D. Teengs, Amsterdam, April 24, 1811, No. 98 (530 florins, De Lelie).

In the collection of J. Rombouts, Dordrecht, 1850.

In the collection of L. Dupper, Dordrecht, which was bequeathed to the Rijksmuseum in 1870.

In the Rijksmuseum, Amsterdam, L. Dupper bequest, 1907 catalogue, No. 1814.

402a. A Quack Doctor.—Of the best period.

Sale.—Amsterdam, March 1, 1735, No. 4.

402b. A Quack Doctor.—[Pendant to 674a.]

Sale.—Amsterdam, April 15, 1739 (Hoet, ii. 578), No. 49 (258 florins, with pendant).

403. A Quack Doctor. Sm. 23.—He is in the open air, offering his wares to the crowd. [Pendant to 685.]

Panel, 10 inches by 8 inches.

In the collection of P. L. de Neufville, Amsterdam, 1752 (Hoet, ii. 514).

Sale.—Leendert de Neufville, Amsterdam, June 19, 1765, No. 71—but No. 73 of the original catalogue—(405 florins, with pendant, Ploos van Amstel on commission).

403*a*. **A Quack Doctor.**—He cries up his wares to the people round him.

Oval panel, 7 inches by $5\frac{1}{2}$ inches.

Sale.—M. de Jongh, widow of P. J. van Oosthuysen van Rijsenburg, The Hague, October 18, 1847, No. 55.

403*b*. **A Quack Doctor.**—He carries his bottles in a box, and seems to be warned off by a peasant woman looking out of a window. He leans on his stick with a thoughtful air.

Panel, 10 inches by 8 inches.

Sale.—M. P. D. Baron van Sijtzama and others, Leeuwarden, June 13, 1849, No. 113.

404. **THE WEAVER RESTING.** Sm. 106, and Suppl. 87.—On the left, filling almost half of a large room lighted from the left, stands a loom. To the right of it, the weaver sits on an upturned tub, in profile to the right, smoking a clay pipe. His wife sits at the table opposite him, holding an infant; on the table are bread and butter. Behind the table, a child opens the door of a cupboard. A dog lies in front of the group. There are other accessories. The picture, when in the Fabricius, Choiseul-Praslin, and Fouquet collections, was ascribed to Cornelis Decker and A. van Ostade in collaboration. The only painter who could be considered as a possible collaborator with Ostade in this case is J. Decker; a similar picture by him, of a smithy, is in the storeroom of the Kaiser Friedrich Museum, Berlin (1906 catalogue, No. 193). But there seems no reason why Ostade should have painted only the figures and not the whole picture; the accessories are treated entirely in his manner.

Panel, $17\frac{1}{2}$ inches by 22 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 161.

Sale.—Willem Fabricius, Haarlem, August 19, 1749 (Hoet, ii. 265), No. 25 (227 florins).

In the Lubbeling collection, The Hague.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 72 (3010 francs)—attributed to "Deckaert."

Choiseul-Praslin, Paris, February 18, 1793 (3000 francs, Paillet).

P. Fouquet, Amsterdam, April 13, 1801, No. 18.

According to Sm., it was in the collection of Six van Hillegom, Amsterdam, 1842.

Purchased from Gauchez in 1888 for the Brussels Museum.

In the Brussels Museum, 1906 catalogue, No. 145.

404*a*. **The Weaver resting.** See Sm. 106.—This corresponds with 404.

In the Van Loon collection, Amsterdam, 1829 (Sm.), bought as a whole in 1872 by the Rothschilds.

404*b*. **The Cobbler in his Stall.** Sm. 155.—In front of him a

man sits on a three-legged stool, smoking a pipe. The stall stands against a picturesque house overgrown with a vine. On the top of the stall lies a dog asleep. Farther back is a pump. Probably a copy after Ostade's etching (B. 28), other copies after which exist.

Canvas, 14 inches by 12 inches.

Engraved as "Le Savetier" (Sm.).

Sale.—Amsterdam, September 17, 1766 (Terw. 573), No. 40—but No. 61 in the original catalogue—(70 florins, Louis de Moni the painter).
Dufresne, Paris, March 26, 1816 (1510 francs).

404c. **An Old Cobbler.**—With a shaving he lights a candle held by a girl.

Panel, 7 inches by 5 inches.

Sale.—Freiherr C. von Mergenbaum, Frankfort-on-Main, July 13, 1846, No. 202.

404d. **A Shoeing-Forge.**

11½ inches by 9½ inches.

Sale.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 535), No. 195 (16 florins 10).

404e. **Interior of a Smithy.**—In grisaille. By Ostade or in his manner.

Panel, 10 inches by 15 inches.

Sale.—Amsterdam, July 31, 1820, No. 104.

(Probably) Jonkheer van Beijma thoe Kingma and others, Amsterdam, October 25, 1876, No. 60.

(Probably) H. C. Du Bois and others, Amsterdam, November 27, 1906, No. 300.

404f. **The Joiner's Shop.**—In a low room, lighted by a window, the joiner in his working coat and cap holds a board which he has just prepared. He looks at a man with a jug. Another man mends his shoe. Near them sits a boy.

Engraved as "La Maison du Menuisier."

In the D'Orsay collection.

Sale.—Héris (Biré collection) of Brussels, Paris, March 25, 1841, No. 48.

405. **A Pig's Carcase.**—On a ladder.

Mentioned by De Sonnevill, p. 20.

In the Fourestier collection, Bordeaux.

406. **The Pig's Carcase.**—In a dimly lighted interior a pig's carcase hangs from a beam. Farther back are a man, a woman, and a dog; in shadow to the left three children play with the bladder. On the right are a broom, a corn-chest, and other accessories.

Signed on the left in the very curious form "Votade"; canvas, 18½ inches by 22½ inches.

Given by W. Shiels in 1851 to the Gallery.

In the Scottish National Gallery, Edinburgh, 1909 catalogue, No. 9.

407. **THE PIG'S CARCASE.**—On a post on the left inside a barn hangs a pig's carcase. To the left of it, on the ground, are vine tendrils. In front two hens are picking food. In the middle distance, near an open door leading outside, a peasant and his wife are cleaning the pig's entrails. A boy with a stick in his right hand watches them. [Possibly identical with 416c, though that may be merely a copy of this.]

Signed in full on the left at foot, and dated 1643; panel, 24 inches by 19½ inches.

In the Stadel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 205A; acquired in 1885.

408. **PIG-KILLING AT NIGHT.**—Before a cottage on the right a group of people watch the killing of a pig. The butcher in the centre is opening the animal's jugular vein. Behind him stand two men; opposite him a woman squats on the ground to catch the blood in a pan. In the left foreground are three little boys; on the right are a boy and a little girl. [Possibly identical with 414b.]

Signed in full, in Roman letters, on the left at foot, and dated 1637; panel, 6½ inches by 5½ inches.

Mentioned by Parthey, ii. 209.

In the collection of Freiherr von Brabeck, Hildesheim, 1792.

Salé.—Count von Brabeck, Count von Stolberg of Söder, Hanover, October 31, 1859, No. 189.

Bequeathed by Gontard in 1892 to the Kunstinstitut.

In the Stadel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 205B.

409. **THE PIG'S CARCASE.**—Six or seven figures in an interior. An early picture handled in a very sketchy manner.

Formerly in the collection of Arthur Kay, Glasgow, who parted with it about the year 1894.

410. **A Pig's Carcase.**—It hangs from a beam. Near it are two figures. The lighting is bright and the paint juicy. The owner regards it as a work of Isack van Ostade, but it would seem to be more correctly assigned to the early period of Adriaen. The colour of the clothing and the tone of the light are more in accord with his style than with Isack's.

Oval, tall and narrow.

In the Rutten collection, Liège.

411. **CLEANING THE PIG'S CARCASE.**—Evening. An early work.

In the Kaiser Friedrich Museum, Magdeburg, Gruson foundation, 1907 catalogue, No. 29.

412. **CLEANING THE PIG'S CARCASE.**—A small and genuine early work.

In the collection of Albert de Meuron, who gave it to the Museum in 1897.

In the Neuchatel Museum, 1898 catalogue, No. 275.

413. **A PIG'S CARCASE.**—It hangs on a ladder. To the right

are two figures. Very yellow in tone. The picture strongly reminds one, especially in the figures, of Isack van Ostade, to whom it might be ascribed were it not signed with the apparently genuine monogram of Adriaen. Dr. Bode regards it as the work of Adriaen. In default of a critical examination, it may be suggested that the "A" in the monogram has possibly been altered from the original "I."

In the collection of Adolf Thiem, San Remo.

413a. Killing an Ox.

Sale.—Amsterdam, April 17, 1708, No. 62.

413b. A Pig's Carcase on a Ladder.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 221), No. 8 (140 florins).

413c. A Pig's Carcase.—A butcher hangs it on a ladder. Three figures.

8½ inches by 11½ inches.

Sale.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 550), No. 369 (25 florins).

413d. A Pig-Killer.

Sale.—Amsterdam, April 27, 1740 (Hoet, ii. 3), No. 44 (50 florins).

413e. A Pig's Carcase.

11 inches by 12½ inches.

Sale.—Cornelis van Lill, Dordrecht, June 18, 1743 (Hoet, ii. 93), No. 29 (45 florins).

413f and g. Two Pictures of Pig-Killing.

Sale.—G. and W. van Berckel, Amsterdam, March 24, 1761, No. 74.

413gg. Killing a Pig.—In a rustic interior a pig's carcase hangs from a ladder. By the fireside at the back are two peasants, a woman cleaning the entrails, and, farther away, two children playing with a bladder.

Copper, 13½ inches by 16 inches.

Sale.—C. van Limburg, widow of A. de Haan, Amsterdam, November 5, 1761, No. 1 (525 florins, Yver for Van Slingeland).

413h. Slaughtering-Time in the Country.—A pig's carcase hangs on a ladder. Various figures. There is nothing to show which of the Ostades painted it. [Pendant to 684b.]

9 inches by 11 inches.

Sale.—Amsterdam, September 26, 1763, No. 149.

413i. A Pig's Carcase.—On a ladder in a rustic interior. A man and woman are cleaning the entrails.

Panel, 18 inches by 14 inches.

Sale.—(Supplementary) Amsterdam, June 4, 1766, No. 75.

413j. Killing a Pig.—Evening.

Sale.—Haarlem, December 3, 1771, No. 4.

413k. A Pig's Carcase.—In a butcher's shop. On the left are a woman making sausage and two children at play.

Panel, 11 inches by 10 inches.

Sale.—Chevalier Dormer, Antwerp, May 27, 1777, No. 82 (44 florins, Schermeester).

414. The Pig's Carcase.—It hangs on a ladder, beneath some vine tendrils, in full sunlight. In the shadowed background a woman and a child stir a pot with a stick.

Panel, 18 inches by 15½ inches.

Sale.—Servad, Paris, June 25, 1778, No. 61 (75 florins, Coljer).

414a. A Pig's Carcase.—It hangs on a ladder in front of a house. Near it are a cask and some baskets. Farther back a boy blows out a bladder; a girl watches him.

Panel, 29 inches by 24 inches.

Sale.—Jan Maul and others, Leyden, September 28, 1782, No. 70 (39 florins, Heenk).

414b. Killing a Pig.—In front of a cottage men and children watch a butcher killing a pig. A woman catches the blood in a pan. Lightly drawn and well executed. [Possibly identical with 408.]

Panel, 7½ inches by 5 inches.

Sale.—S. Stinstra, Amsterdam, March 26, 1783, No. 98 (5 florins 5, Yver).

414c. The Pig's Carcase.—In a rustic interior a man is cutting up the carcase of a pig which hangs on a ladder on the left. Another man holds a candle to light him at his work. Three children play with the bladder in the right background.

Panel, 10 inches by 9½ inches.

Probably the original of the mezzotint by J. de Groot.

Sale.—Amsterdam, April 9, 1783, No. 40.

414d. A Pig's Carcase.—It hangs on a ladder in front of a house. A woman is beside a pump.

Panel, 21½ inches by 17½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 105 (51 florins, Van den Berge).

415. Killing an Ox.—In front of a rustic building overgrown with vine stands a butcher with hatchet upraised to kill an ox that comes out at a door and is firmly held by another man. Several persons look on.

Canvas, 16½ inches by 19 inches.

Sale.—Leyden, August 26, 1788, No. 110 (533 florins, Delfos).

415a. A Pig's Carcase.—It hangs from a ladder in front of a cottage. A butcher is cleaning it. There are other figures.

Sale.—Amsterdam, September 13, 1797, No. 112 (39 florins, Coclers).

415b. A Pig's Carcase.—On a ladder in an interior. A man sits on a bench in front; a woman stands by the fire.

Panel, 14 inches by 12 inches.

Sale.—Amsterdam, September 7, 1803, No. 122 (16 florins 50).

415c. A Pig's Carcase.—On a ladder in a butcher's shop. A woman and a child.

Panel, 12½ inches by 11½ inches.

Sale.—Maria Theresia Wittebol and de Labistraeten, Antwerp, June 19, 1804, No. 131 (120 florins).

415d. The Pig's Carcase.—In front of a cottage a pig's carcase, which has been cut open, hangs on a ladder. A woman looks out at the door. A boy sits playing with a bladder. With accessories. [Probably identical with 415e.]

18 inches by 15 inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 162.

415e. A Pig's Carcase.—It hangs on a ladder. Through an opening in the wall is seen a cottage interior. In front a boy with a bladder is on a tub. By Ostade or in his manner. [Probably identical with 415d.]

Panel, 18 inches by 14½ inches.

Sale.—Abraham van Twist and others, Amsterdam, September 11, 1822, No. 76.

415f. A Pig's Carcase on a Ladder.

Sale.—F. N. Netscher, Rotterdam, April 8, 1829, No. 111 (13 florins 5, D. Ruiter).

416. The Pig's Carcase (or, A Peasant's Family). Sm. 113, and Suppl. 58.—In a rustic kitchen, to the right, a pig's carcase hangs on a ladder (Sm. says, however, that the carcase had been painted out and replaced by a piece of beef). A peasant holding a jug converses with an old man who carries a stick. Behind them three children play with the bladder. A woman sits by the fire cleaning the entrails. There are eight figures in all, with a spinning-wheel and other accessories.

Signed, and dated 1658; copper, 13 inches by 15½ inches.

Mentioned by Descamps.

In the collection of Nicolaas van Breemen, Amsterdam, 1752 (Hoet, ii. 487).

Sales.—N. van Breemen, Amsterdam, December 15, 1766, No. 13 (23 florins 10).

Dulong, Amsterdam, April 18, 1768, No. 4 (530 florins, Fouquet).

Claude Tolozan, Paris, February 23, 1801 (2000 francs).

De Séreville, Paris, January 21, 1812 (2910 francs).

In the possession of the London dealers Woodburn, 1829 (Sm.).

In the collection of Charles Crierie, Manchester, 1842 (Sm.).

416a. A Pig's Carcase.—On a ladder. With accessories.

21 inches by 16 inches.

Sale.—P. Roelfsma and others, Groningen, June 22, 1863, No. 210.

416b. **A Pig's Carcase hung up.**—With several figures.
Panel, about 18 inches by 20 inches.

In the collection of Müller von Nordeg, Prague, 1863 (Parthey, ii. 209).

416c. **A Pig's Carcase.**—It has been cut open and hung up in a barn. Several persons are at work. On the ground are hens and domestic utensils. [Probably a copy of 407, or identical with it.]

Signed, and dated 1643; panel, 24 inches by 19½ inches.

In the Piérard collection, Valenciennes.

Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 76.

417. **The Pig's Carcase.**—In a barn-like interior the butcher has just hung the pig's carcase on a ladder. An assistant, holding a knife between his teeth, throws a pailful of water into the carcase. The butcher rests his hand on his hip, and seems proud of his work. At the back are several figures. A man leans over the rail of a staircase filling the upper part of the space; he holds a full glass in his hand.

Signed; panel, 26 inches by 18 inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 209.

418. **The Pig's Carcase.**—In the centre of a barn-like interior the pig's carcase hangs on a ladder. In the right foreground an old woman, bending over a tub, is busy making sausages; she converses with the butcher, who, seen in profile to the left, stands on the right. Behind the woman to the left lies a dog gnawing a bone. On the left, near the carcase, three children play with the bladder; the light falls on them from an opening to the left. In the left foreground numerous objects are sharply relieved against the light floor. A woman sits by the fire at the back.

Signed in full on a plank to the right; panel, 15½ inches by 19½ inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1883*, p. 344.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 76 (2600 francs).

419. **KILLING A PIG.**—In front of a cottage peasants are killing a pig. A woman catches the blood in a pot. Children look on curiously round her. Attributed in the sale catalogue to Isack van Ostade.

10 inches by 9 inches.

Sale.—Haro, Paris, May 30, 1892, No. 35 (3500 francs).

419a. **Peasants killing a Pig.**

Sale.—London, December 21, 1901, No. 70.

420. **THE PIG'S CARCASE.**—In a roomy cottage interior a woman on the right cooks meat. A peasant watches her. On the left three children play with a bladder. Fine and richly coloured; of the early period.

Signed in full on the right; 14½ inches by 18½ inches.

Sale.—Huybrechts, Antwerp, May 12, 1902, No. 110 (3200 francs, Mersch).

421. Pig-Killing.—In a courtyard a peasant family watch the killing of a pig.

Panel, 10 inches by 14 inches.

Sale.—Van der Oudermeulen and others, Amsterdam, April 11, 1904, No. 992.

421a. Pig-Killing.—In the open air, at night. Similar in composition to the etching by A. van Ostade.

Oval.

Etched by F. Faber.

421b. The Rat-Catcher.

Panel, 12½ inches by 9½ inches.

Sale.—(Supplementary) Amsterdam, October 10, 1848, No. 402.

421c. Conjurers at the Fair.—On a platform with a curtain at the back, two conjurers are performing, in the midst of a crowd. Behind, to the left, is a wall; on the right is a view of a cottage and a village church spire.

Oval, tall and narrow.

Lithographed by Mourot.

The original has disappeared. It is doubtful whether the lithograph derives from a genuine work by Ostade.

422. THE HURDY-GURDY PLAYER AT A COTTAGE.

—At the door of a thatched cottage, out of which a peasant and his wife are looking, stands a hurdy-gurdy player in profile to the left. In front of him to the left are numerous children with a dog. Behind him to the right are a boy and a man seated, almost with his back to the spectator, on an upturned basket. The picture appears to have been damaged. The types are exaggerated, but the tone is fine. A similar but rather smaller picture by the master, dated 1637, is at Cambridge (424).

Signed in full in the centre at foot, and dated 1640; panel, 17½ inches by 14 inches.

In the Reimer collection, Berlin, till 1843, when it was bought for the Museum.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 855.

423. The Wandering Hurdy-Gurdy Player at a Cottage.—He stands in the left centre, facing slightly to the right, and turning the handle of the hurdy-gurdy with his right hand. On the left near him are three children; one of them, a boy with a basket on his left arm, has his back to the spectator. The main group of listeners is on the right. In front is a bare-headed peasant, with a jug in his left hand; he sits on an upturned tub in profile to the left. On the right behind him are two peasants seated and one standing; on the left farther behind him is an old peasant, who sits facing the spectator, and leaning his head on his left hand. Behind him is seen the head of a child. An old woman is at the open door of a cottage adjoining a larger house. Trees in full leaf rise above the houses.

Signed in full on a bench to the right ; panel, 18 inches by 14 inches.

In the Hölscher-Stumpf collection, Berlin.

424. **THE FIDDLER AT THE COTTAGE.**—He stands fiddling in the centre at the door of a cottage. He faces a little to the right. A peasant leans over the closed half-door ; over his left shoulder another head is visible. To the right, in front of the fiddler, a little girl holding an infant on her left arm stands listening. Beside her is a dog which looks up at the player. Behind him to the left are four other children ; two of them, near the front, are in shadow. [Compare 422.]

Signed in full, and dated 1637 ; oval panel, 11½ inches by 9 inches.

In the Fitzwilliam collection.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 70.

425. **MUSICIANS OUTSIDE THE INN.**—In front of a cottage, with a gnarled oak to the left of it, a fiddler and a young hurdy-gurdy player stand in the centre. To the left of them peasants and women sit in a semicircle ; one man standing up in the middle asks a woman to dance. At the cottage door stands a peasant with a jug in his right hand. On the left is a pig ; in the centre is a dog ; to the right are some hens. On the right the village street goes away past the cottage ; some people are seen walking in the distance. To judge from the light and shade, the picture was painted about 1645.

Signed in full on the right at foot, and dated 16— ; canvas, 23 inches by 20 inches.

Etched by Chataigner as "Paysans et Chansonniers" in the *Musée Napoléon*, vol. viii.

In the Palace, Kassel, 1783 inventory, No. 100.

At the Louvre, Paris, 1806-15.

In the Kassel Gallery, 1903 catalogue, No. 275 (old No. 251).

426. **PEASANTS UNDER A VINE-TRELLIS AT AN INN, WITH A MUSICIAN.** Sm. 192, and Suppl. 90.—Under a vine-trellis, in front of an inn, three peasants and a woman are grouped round a cask serving as table in the centre foreground. On the cask are playing-cards. The foremost man sits in lost profile to the left on a low-backed chair. The second man, to the left, stands bending forward, and leaning his right hand on the cask. Behind him to the left is an overturned bench. Between them sits the woman, facing the spectator ; she holds up in her left hand a full glass, and has a jug in her right. Behind her to the right stands a fiddler. Farther back, in front of the door of the house on the right, are other peasants. In the right foreground is a pump, with a pail beside it.

Signed in full, and dated 1659 on a door in the right centre ; panel, 14 inches by 17½ inches.

Etched by Réveil as "Le Jeu interrompu" in the *Musée de Peinture et de Sculpture*, Paris, 1828, vol. i. The note in that publication, stating that the picture was in the collection of the King of Prussia at Sanssouci, must be erroneous ; but compare 443.

Engraved in the *Musée Napoléon*.

In the Palace, Kassel, 1783 inventory, No. 137.

In the Louvre, Paris, 1806-15.

In the Kassel Gallery, 1903 catalogue, No. 276 (old No. 252).

427. PEASANTS UNDER A VINE-TRELLIS AT AN INN, WITH A BAGPIPER. Sm. 194, and Suppl. 93.—Under a vine-trellis in the foreground six peasants and a woman sit or stand round a table, on which lie playing-cards. The foremost man on the right sits on a stool in profile to the left, and takes a glass of beer, which a man standing in front of him has poured out from a jug. Behind the first man sits the woman, leaning back comfortably; a peasant with a pipe in his hand stands behind and speaks to her. In the left middle distance, the bagpiper plays at the inn door; two children and a person at the door listen to him. In the middle distance to the right are other persons conversing and drinking. In the right background are trees. This picture is very good in lighting and colour. It reminds one strongly of the latest of Ostade's pictures at the Mauritshuis, dated 1673 (429). Although this picture and the preceding (426) are separated by an interval of seventeen years, they are closely related in treatment.

Signed in full, and dated 1676 on the left, on the back of a bench in the arbour; panel, 15½ inches by 12½ inches.

Edited by Dupréel in the *Musée Napoléon* as "Les Inconvénients du Jeu," and by E. Bovinet under the same title; also by Longueil in the Poullain Gallery.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 53.

In the Louvre, Paris, 1806-15.

In the Kassel Gallery, 1903 catalogue, No. 277 (old No. 253).

428. THE HURDY-GURDY PLAYER IN THE INN ARBOUR.—Under an arbour before an inn which fills the background peasants and children listen to a hurdy-gurdy player who stands in the middle. Those to the left of him sit at a table drinking; in front of him is a dog; farther right stand a man and a small boy, with their backs to the spectator; nearer the front is an overturned bench. The hostess looks out at the inn door. On the right sits a woman with a child.

Signed in full on the left, and dated 1643; panel, 17 inches by 14½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 494.

According to Sedelmeyer's catalogue, it was—

Engraved by Klauber.

In the collection of Admiral Reibak.

Sale.—Comte de Morny, Paris, May 24, 1852, No. 16 (25,900 francs).

But the description of the Morny picture does not agree in details, and its size is not given, so that it may have been a different work.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 100.

In the collection of William H. Crocker, San Francisco.

429. THE FIDDLER AT A COTTAGE. Sm. 209.—On the left, a little way back, stands a fiddler, facing three-quarters right. He wears a blue doublet, brown breeches, and a broad-brimmed hat with a plume. In front of him stands his little guide, with his back to the

spectator; the boy is in red, with a grey cloak over his left shoulder. On the right is a vine-clad cottage. A countrywoman in brown with a white cap leans out over the closed half-door; to the left of her is seen a laughing peasant with a pipe in his hand. A third figure to the right of her is lost in shadow. In front of the door to the left a stout and jovial peasant sits on a bench facing the spectator; with his right hand he holds a large covered jug on the corner of the bench between his knees. To the left of him are two children. In the right foreground a little girl holds a child on a stool. A boy sits on the ground playing with a dog. On the left door-post is fastened a placard, on which is drawn a cow with the inscription, "Koebeesten te koop tot . . ." ("Cows to sell.") "A perfect example of the master" (Sm.). [Compare 427.]

Signed in full, and dated 1673, on a plank to the right; panel, 18 inches by 16½ inches.

Engraved by Chataigner and Duparc, by Chataigner and Bovinet, by Boutrois, by A. Subercase (1869), by Zeelander, and others. Lithographed by C. C. A. Last and J. I. Mesker.

A water-colour by Ostade, also dated 1673, and agreeing in detail with the picture save that a hen is added, is in the collection of George Salting, London; it is the original of the coloured engraving by Ploos van Amstel.

In the Van Slingeland collection, according to The Hague catalogue.

In the Louvre, Paris, 1806-15.

In the collection of William V., Stadtholder of the Netherlands.

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 129; it was there in 1829 (Sm., who valued it together with 636 at £1260 as a pair).

430. THE BAGPIPER AT A COTTAGE.—At the door of a vine-clad cottage, with the gable turned to the front, a man stands listening to a bagpiper, who stands to the right surrounded by children. In the left-hand corner sit a peasant and a woman; in the right middle distance three peasants are carousing at a table in an arbour. Leafy trees rise behind the house. In all there are sixteen figures. The red jacket of a girl and the blue coat of a boy are the only distinctive notes of colour to relieve the prevailing brown and yellow.

Signed in full on the left, and dated 1640; panel, 18 inches by 14½ inches.

According to two inscriptions on the back, it was in the—

Sales.—Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 106), No. 25 (505 florins).

Cornelis Hasselaar, Amsterdam, August 26, 1742 (Hoet, ii. 50)

—but the Hasselaar sale included no such picture.

In the Copenhagen Museum, 1904 catalogue, No. 256a.

431. AN ORGAN-GRINDER AT A COTTAGE.—In front of the closed half-door of an inn, from which the landlord and his wife are looking out, stands an organ-grinder surrounded by children. A traveller sits on a bench in front.

Dated at the bottom edge 1638; panel, 12 inches by 10 inches.

In the collection of J. O. Gottschald, Leipzig, 1901 catalogue, No. 20; bequeathed to the Museum in 1903.

In the Leipzig Museum, Gottschald bequest, 1903 catalogue, No. 799.

432. A BAGPIPER AT AN INN. Sm. 189, and Suppl. 88.—On the right is a roadside inn. In an arbour on the extreme right four peasants and a woman sit round a table, drinking beer and listening to a wandering bagpiper, who stands to the left near them. A little boy with a basket in his left arm stands beside him. Farther back, a woman looks out at the inn door; near her are two peasants. Another man brings forward a crib, while a woman and child look on. In the left background is a tilted waggon. In the left foreground a pipe lies on a little bench; near it are hens.

Signed in full, and dated 1657—but 1659, according to Sm. and the Hope catalogue; copper, 10½ inches by 13½ inches.

Exhibited by the London dealer Larkin, 1892 catalogue, No. 52; described in the catalogue as genuine.

Mentioned by Waagen, ii. 119.

In the collection of Thomas Hope, 1829 (Sm.); and of Henry Thomas Hope, 1842 (Sm.).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene, 1891 catalogue, No. 84; sold as a whole in 1898 to the London dealers P. and D. Colnaghi and A. Wertheimer.

Sale.—H. P. Cunliffe and others, London, May 9, 1903, No. 128.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1905, No. 26.

In the collection of William Asch, London.

433. THE ITINERANT MUSICIAN. Sm. 219.—Six figures, half-length. They stand under an archway, through which are seen a cottage and trees to the right. In the centre foreground a little boy plays the fiddle. His felt hat is cocked over his ear, and he looks at the spectator. To the left, a little behind him, a hurdy-gurdy player with a large felt hat stands turning the handle of his instrument with his right hand; he also looks at the spectator. Behind him to the left are the heads of two little girls; on the right is a somewhat bigger boy, behind whom the face of another is partly seen. A fine picture of the good period; warm in tone. [Possibly identical with 438a.]

Panel, 14 inches by 12 inches.

Engraved by Cornelis Visscher (Wussin, 161).

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller and Co., Amsterdam, 1906, No. 95.

Sales.—Baron Nagel, London, March 8, 1795 (£110:5s.).

Baron de Hirsch, London, February 6, 1897, No. 46.

C. F. Huth and others, London, March 19, 1904, No. 115.

In the possession of Sir G. Donaldson, London.

434. TRAVELLERS HALTING AT AN INN.—Numerous travellers halt at a roadside inn. Among them are two riders, one seen from the back on a grey horse, the other about to mount a bay horse. Nearer to the inn door, at which stands a hurdy-gurdy player and a young fiddler, a group are seated at table, attended by a woman. Children surround the musicians. At the back a woman descends from a tilted waggon. Near a trough in the centre foreground are two pigs. A good picture, in the style of Isack, but unquestionably the work of Adriaen van Ostade.

Signed in full in the left foreground; panel, 32 inches by 48 inches.

Described by Sm. as a "capital picture" by Isack van Ostade (Sm. 32); described also by Waagen (ii. 201) as the work of Isack.

Exhibited at Manchester, 1857, No. 1011; and at the Burlington Fine Arts Club, London, 1900, No. 5.

In the collection of Paul Methuen, Corsham, Wilts, 1829 (Sm., who valued it at £525).

In the collection of Lieutenant-Colonel G. L. Holford, London.

435. THE ITINERANT MUSICIAN (or, The Hurdy-Gurdy Player at a Cottage). Sm. 56, and Suppl. 23.—Three-quarter-length. A hurdy-gurdy player stands in the right centre, in profile to the left, turning the handle with his left hand. He wears a purple jacket, a short cloak, and a large hat. He is speaking to two children who stand to the left—a little girl in a blue jacket, yellow apron, and white cap, seen from the back, and a boy with a satchel under his arm. Between them is seen a peasant in a brown jacket and red cap, who leans his left elbow on the closed half-door of a cottage and looks out; he holds a clay pipe in his hand, and wears a felt hat. Behind him, in shadow, are a man and woman. Above the door is a small projecting roof overgrown with vine. On both sides of it are windows with small panes.

Signed on the right; panel, 12½ inches by 10½ inches.

Engraved by Charles Lewis.

Mentioned by Waagen, ii. 185.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 35 (335 florins, Bisschop).

In the Bisschop collection, Rotterdam, 1752 (Hoet, ii. 528); sold as a whole in 1771 to the Hopes of Amsterdam.

Sale.—Lord Radstock, London, May 12, 1826, No. 25 (£94:10s.).

In the collection of the late Peter Rainer, 1842 (Sm.).

Sale.—Peter Rainer, London, May 24, 1845, No. 28 (£110:5s., Sm.).

Sold by Sm. to Sir Thomas Baring.

Sale.—Sir Thomas Baring, London, June 3, 1848, No. 120 (£88:4s.).

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 138.

436. THE ITINERANT MUSICIAN. *See* Sm. Suppl. 23.—Half-length. On the left stands a hurdy-gurdy player. He wears a light-green jacket and a very dark-green hat with a narrow brim and a brown feather; a leathern wallet hangs at his right side from a strap passing over his left shoulder. He is in sunlight under trees. On the right, three children watch him. On the extreme right the face of a man is seen at the open half-door of a cottage. The prevailing tone is green. The panel has been patched at the top and on the right. [Probably identical with the picture mentioned by Sm.]

Signed in full in the right-hand top corner; panel, 14 inches by 13 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1894, No. 59.

Sales.—Paris, 1795 (20,000 assignats).

London, 1876—according to *Art Sales*; or, May 1, 1880—according to the Museum authorities (£315, Ionides).

In the collection of Constantine Alexander Ionides, who bequeathed it in 1900 to the Museum.

In the Victoria and Albert Museum, South Kensington, Ionides bequest.

437. THE OLD FIDDLER.—An old fiddler stands at a cottage door, surrounded by the cottager's family and their friends. An old woman, holding a baby, leans on the half-door. A boy scrambles on the little roof over the door to see better. The smaller children crowd round the fiddler; a boy sits on a basket at his feet. To the left of this group are three men with a dog. In the shadow of the house to the right a man sits smoking on a bench; an old woman and a man anxiously wait for a man, who stands in front of them, to pour out wine from a bottle which he holds up high. Two figures, an old pump, and other accessories are on the extreme right.

Signed, and dated 1641; canvas, 26 inches by 31 inches.

In the Metropolitan Museum of Art, New York, 1908 catalogue, No. 59; acquired in 1871.

438. The Hurdy-Gurdy Player at an Inn.—At the door stands the host with a glass of beer in his left hand. Behind him, two men's heads are indistinctly seen over his right shoulder. In front of the door stands the hurdy-gurdy player surrounded by five children, a nurse, and an adult. A boy, with his back to the spectator, plays the fiddle beside the man. On the extreme right is a schoolboy. In the half-shadow to the left a man bends down. Behind the house to the left are trees.

Signed on a board to the right with a monogram, having on each side of it two figures of a date; the two right-hand figures are illegible, and the supposed monogram may perhaps be read as the figures 40; panel, 18 inches by 14½ inches.

In the collection of Dombrova von Treuenwald till 1877, when it was sold to Novak.

In the Novak collection, Prague, 1903 catalogue, No. 62.

438a. A Hurdy-Gurdy Player.—With six large figures. [Possibly identical with 433.]

Tall and narrow.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713 (Hoet, i. 161), No. 14 (190 florins).

438b. In front of a Village Inn.—A country waggon comes along. A hurdy-gurdy player, and peasants drinking.

24 inches by 32 inches.

In the collection of Jacob Halfwassenaar, 1752 (Hoet, ii. 465).

438c. A Hurdy-Gurdy Player before a Cottage.—He is surrounded by listening children. At the back peasants are drinking.

Panel, 12 inches by 10½ inches.

In the collection of William Lormier, The Hague (Hoet, ii. 434); he had bought it from Jaques de Roore (for 250 florins), and sold it to Prince van Galensin [Galitzin?] on November 10, 1756, with another picture (for 750 florins)—according to his own storeroom catalogue of December 1754, No. 212.

438*d*. **An Itinerant Bagpiper at an Inn.**—With other peasants.
18 inches by 19 inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 40.

439. **A Hurdy-Gurdy Player at an Inn.**—A crowd of peasants drinking. In front sits a man who offers a glass of beer to a hurdy-gurdy player.

Panel, 17½ inches by 14 inches.

Sale.—Lambert ten Kate, Amsterdam, May 29, 1776, No. 100 (360 florins, Wubbels).

439*a*. **A Peasant playing the Flute in front of a Cottage.**—
With other figures.

Panel, 15 inches by 13½ inches.

Sale.—Willem Adriaan Tarée, The Hague, October 1, 1777, No. 9 (38 florins 5, Bergen).

440. **Three Peasants at an Inn Window.** Sm. 74.—One plays the fiddle. Another offers him a glass of beer. The third man is to the right. The wall is overgrown with vine.

Panel, 9½ inches by 7 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 19.

Sm. and Blanc say that Ostade etched the picture, but the description does not accord with any one of Ostade's etchings.

Sale.—Nogaret, Paris, 1780 (400 francs).

440*a*. **A Hurdy-Gurdy Player at a Cottage.**

Sale.—Johan Engelman, Haarlem, July 16, 1782, No. 45.

440*b*. **A Hurdy-Gurdy Player in a Country Barn.**—With other figures. [Pendant to 686*s*.]

Sale.—J. van der Maas and the widow P. van Spijk, Rotterdam, June 30, 1783, No. 53.

440*c*. **The Fiddler in the Village.**—In the village street at evening an itinerant fiddler plays before a house. A man and a woman look out at the door listening. Round the fiddler stand some children; One holds a lighted lantern.

Panel, 10½ inches by 8 inches.

Sale.—Amsterdam, August 10, 1785, No. 248.

440*d*. **A Hurdy-Gurdy Player at a Cottage.**—A child and other persons listen to him.

Panel, 19 inches by 16 inches.

Sale.—(Fisciau ?), Amsterdam, August 30, 1797, No. 161 (63 florins, J. Smit).

441. **A Flute-Player outside an Inn.**—He is in the middle of a group of peasants. At the side are a dog, baskets, casks, and other objects.

Panel, 23 inches by 18 inches.

Sale.—Amsterdam, September 7, 1803, No. 120 (250 florins).

442. The Hurdy-Gurdy Player in the Village.—Under an arbour in front of a house an old man, in a short cloak, stands playing his hurdy-gurdy before a peasant family, including the father, the mother, who is seated, two boys, and a little girl, who listen attentively. The mother seems to tell the girl to dance. The father holds a jug in his left hand, leans his head on his right hand, and rests his elbow on a wooden partition. A cask, a chair, and other accessories.

Panel, 16 inches by 13½ inches.

Sale.—De Burtin, Brussels, July 21, 1819, No. 116.

442a. An Old Hurdy-Gurdy Player in front of a Cottage.—To the right, in front of the cottage, sits a man holding a jug. Near him a little child, a woman, and some boys listen thoughtfully to the hurdy-gurdy player. [Compare 445.]

Panel, 19 inches by 15 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 92 (510 florins, bought in).

443. Peasants and a Fiddler in front of an Inn. Sm. Suppl. 92.—In some shady arbours numerous merry villagers are assembled. Three are grouped round a cask serving as a table. One has just risen from a bench, which has fallen over, and, taking his pipe from his mouth, he addresses his companion. Near him stands a fiddler playing. A fine evening. [Compare 426.]

Panel, 18½ inches by 25 inches.

In the Palace of Sanssouci, Potsdam, 1842 (Sm.).

444. The Ballad-Singer. Sm. Suppl. 32.—A landscape with a few cottages in the distance. In front of a hedgerow on the left several peasants and children are listening to an old man who stands on a bank with ballads in his hand. "Painted in a free and spirited manner" (Sm.).

Panel, 11 inches by 9 inches.

In the Koucheleff-Besborodko collection, St. Petersburg, 1842 (Sm., who valued it at £60).

Possibly identical with No. 56 in the St. Petersburg Academy; but that is catalogued as a copy, and is in truth not good enough to be a genuine work by Ostade.

445. A Hurdy-Gurdy Player in front of a Cottage.—The cottage stands amid trees. A peasant seated with a jug in his hand and a woman with a child listen to the hurdy-gurdy player standing before them. [Compare 442a.]

Sale.—Paris, March 4, 1845, No. 70 (920 francs).

446. The Hurdy-Gurdy Player in front of a Cottage.—At the door of a low-roofed cottage a hurdy-gurdy player has attracted round him about a dozen men, women, and children. The cottager leans over the half-door; he wears a red cap sideways over his ear. His wife's head is seen over his shoulder. Both of them are laughing. Among the children stands an old man leaning on his stick.

Signed, and dated 1637 ; panel, 12 inches by 10 inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 174.

447. A Country Fair (or, A Hurdy-Gurdy Man at an Inn).

Sm. 139.—A prospective view of a village street with cottages on either side. Before the nearest cottage on the left, peasants are drinking and smoking. Among them, a man in a pink jacket sits on a bench ; another stands behind him, with his foot on the seat, smoking his pipe. They look at an old man to their left who plays a hurdy-gurdy, accompanied by a boy on the fiddle. To the right sits a peasant in an arm-chair. A woman leading a child is at the cottage door. Beside it sits a peasant ; near him a boy plays with a dog. On the other side, up the street, are the fair-booths, round which are groups of figures. "This capital picture possesses in a high degree the rich harmonious tones of colour and truth of gradation which distinguish his best works" (Sm.).

17½ inches by 24 inches.

Sale.—Lord Rendlesham, London, June 20, 1806 (£150).

In the collection of William Wells of Redleaf, 1829 (Sm., who valued it at £367 : 10s.).

Sale.—W. Wells of Redleaf, London, May 12, 1848 (£325 : 10s., Philips).

447a. The Musician at the Inn.—Peasants sit at a table outside an inn, listening to a fiddle.

Signed ; canvas, 13 inches by 10 inches.

Sales.—Amsterdam, March 28, 1855, No. 37.

Amsterdam, March 26, 1856, No. 110 (41 florins, Roos).

448. The Itinerant Musician. Sm. Suppl. 25.—In front of an inn a blind man plays a hurdy-gurdy and sings. Around him are numerous listeners. To the right of the inn door sits a man holding a glass of beer. At the door stands the landlord ; his wife's head is seen behind him. Behind the man seated are a little girl and a boy. To the left of the door stands another boy with his hands in his pockets ; a little girl at his side hangs on his arm. A dog and other accessories. The view is bounded by trees. An "excellent little picture" (Sm.).

Panel, 10 inches by 8 inches.

In the collection of the Marquis de Cavière.

Sales.—Dubois, Paris, December 7, 1840 (10,105 francs).

Th. Patureau, Paris, April 20, 1857, No. 20 (18,100 francs).

Piérard of Valenciennes, Paris, March 20, 1860, No. 57 (25,100 francs, Tardieu).

449. The Hurdy-Gurdy Player in front of a Cottage.—A little girl and three other figures.

Sales.—T. Capron, London, March 4, 1854 (£252, Nieuwenhuys).

Scarbrick, London, May 11, 1861 (£493 : 10s., Lord Ward, afterwards Earl of Dudley).

Earl of Dudley, London, April 7, 1876 (£346 : 10s., Cox).

449a. The Hurdy-Gurdy Player in the Village.

Canvas, 22 inches by 20 inches.

Sale.—Jonkheer H. W. F. van Panhuys and others, Amsterdam, September 26, 1882, No. 65.

450. THE ROMMELPOT PLAYER IN FRONT OF AN INN.—A peasant listens. Two other figures are at the open inn door. There are twelve other figures, a dog, and hens.

Signed ; 12½ inches by 10 inches.

Sale.—Price and others, London, May 6, 1893, No. 71 (£578).

451. FIVE MUSICIANS IN FRONT OF A VILLAGE INN.—Five itinerant musicians in front of a house are surrounded by a crowd.

Signed in full, and dated 1641 ; canvas, 25 inches by 32½ inches.

In the Markham collection.

Sale.—Henry Doetsch, London, June 22, 1895, No. 381 [A. Bredius].

451a. An Itinerant Musician.—Children and peasant women in front of a window.

Signed ; panel, 14 inches by 11 inches.

Sale.—Buckley and others, London, May 4, 1901, No. 34.

451b. A Hurdy-Gurdy Player and Figures in front of a House.

Panel, 17½ inches by 14½ inches.

Sale.—Salmon, London, June 22, 1903, No. 139.

451c. The Blind Hurdy-Gurdy Player in front of a Cottage.

Engraved by A. van der Docs.

451d. The Itinerant Musician.

Engraved in mezzotint by Robert Lawrie.

451e. A Musician with a Beggar Family.

Engraved by P. W. Schwarz.

452. A Woman reading the News in front of a Cottage.—On the left is a cottage amid trees. A man leans over the half-door ; a woman is seen behind him. They listen to an old woman, in profile to the left, leaning on a stick, who stands reading aloud from a paper in her right hand. Another man sits listening to the left of the door ; his back is to the spectator. To the right of the door are two children ; three others are on the right of the old woman, and the two smaller of them play on the ground. A dog and two hens. In the right background a man goes through a door. This picture is in the style of the scenes with musicians in front of a cottage. Its authenticity, however, is not free from doubt ; it may perhaps be a very good old copy.

Signed in full, and dated 1644 on the right at foot ; panel, 18 inches by 14 inches.

Mentioned by Parthey, ii. 208.

Formerly in the collection of the Prince of Reuss, from which it was bought about 1814 (for 2500 thaler).

In the collection of Freiherr Speck von Sternburg, Lützschena, 1889 catalogue, No. 149.

453. A COTTAGE.—An old woman is busy at her washing. Near her sits a man on a bench. On the floor is a child. In front are domestic utensils.

Panel, 10 inches by 12½ inches.

In the Suermondt Museum, Aachen, 1883 catalogue, No. 101.

454. A PEASANT FAMILY AT HOME.—In the left centre sits the father, with his right foot on a pan of embers. He holds a yarn-winder. To the right of him sits his wife in profile to the left; she is picking mussels out of a flat tub in front of her. Between them are two boys. In the left foreground is a cat; at the back of the barn-like interior is a wooden bedstead. On the right, a staircase leads to an upper room. A very fine picture, yellowish in tone, and strongly reminiscent of Isack van Ostade. If the signature were not so clear, the picture might preferably be assigned to Isack.

Signed in full, and dated 1638; panel, 12 inches by 14 inches.

Mentioned by E. Bassermann-Jordan, *Unveröffentlichte Gemälde alter Meister aus dem Besitz des bayerischen Staates (Aschaffenburg)*, No. 45.

From the collection of the Electoral Bishop.

In the Royal Palace at Aschaffenburg.

455. A PEASANT FAMILY AT HOME. Sm. Suppl. 18 (?)—A dimly lighted barn, with a steeply pitched roof that is seen to the right. In the left background a man and woman are busy with household work. (Sm. says that the woman is washing linen; he does not mention the man.) On the right is a man at work. Near him are domestic utensils, a basket, a baking-trough, a milk-can, and other things. In the left foreground is some fuel; a hen is feeding. [Compare 456.]

Signed in full on the right at foot, and dated 1636 or 1656 (the third figure is not clear); panel, 11 inches by 9 inches (Sm. says 10 inches by 15 inches).

Brought from England, and acquired by the Kunstinstitut in 1872.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 205; Sm. says that a similar picture was there in 1842.

455a. Interior of a Farmhouse.—In a tumble-down barn, with great beams and a timbered roof, a man in a fur cap and pink coat sits smoking in the left foreground. He watches a woman who stoops over a tub. On the ground near her is a dog asleep. In the centre at the back three boys are playing; one raises a bladder to strike his brother. Behind them is a wide chimney. In the right foreground are a broken wheel, a pump, and a ladder. The lighting suggests the influence of Rembrandt.

Signed in full, and dated 1646; oval panel, 15 inches by 20 inches.

In the collection of Arthur Kay, Glasgow.

456. INTERIOR OF A COTTAGE.—In an interior filled with old lumber a woman stands washing clothes at a tub. A little child sits

on the floor at her feet. A boy seated on a stool plays on a triangle (?). At the back is the hearth. [Compare 475*d*.]

Signed in full, and dated 163-; oval panel, about 10½ inches by 15 inches.

Mentioned by Parthey (ii. 207) as a sketch, with some variations, for the picture at Frankfort (455).

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 301 (101 florins, Roos)—said to measure 10 inches by 11 inches. According to the catalogue, the supposed boy with a triangle is really a man winding yarn. This is probably true of the Hamburg picture. The yarn-winder is also mistaken for a triangle in the catalogue description of the Karlsruhe picture (457). [Compare also 454.]

In the Hudtwalcker-Wesselhoeft collection, Hamburg, 1889 catalogue, p. 53.

In the Hamburg Kunsthalle, Wesselhoeft bequest.

457. A FISHERMAN'S FAMILY IN THEIR COTTAGE.

—A peasant sits in a chair in front of a wooden partition. He holds a yarn-winder (not a triangle, as the catalogue states). On a stool beside him to the right lies a pipe. Behind him to the right his wife is busy at the fire, over which hangs a pot. Two children watch her. An old waggon-wheel is placed against a post in front. [Compare 456.]

Signed in full, and dated 1636; panel, 7½ inches by 6 inches.

In the Karlsruhe Picture Gallery, 1894 catalogue, No. 244.

458. **A PEASANT FAMILY.**—In front, in the right centre, a peasant dressed in pink and white sits facing left, seen from the back in a three-quarter-view. He watches two children playing with a dog. Behind him is a man seated, with a woman. To the right stands a man in a bluish-grey jacket. Farther right, beside the hearth, sits an old man embracing a jug and looking to the left with a smile. A fine picture of the early period. Very delicate in its yellowish-brown tones, and less harsh in the lighting than is usual at this period. The light and shade is remarkably well developed. It seemed at first as if the date should be 1656, but the types of the figures do not accord with so late a date.

Signed in full, and dated 1636; panel, 11 inches by 14 inches.

Sale.—Elector of Cologne, 1764.

In the Copenhagen Museum, 1904 catalogue, No. 256.

459. THREE CHILDREN SEATED IN AN INTERIOR.

—One seated on the floor eats broth. A cat is on a stool. The back wall is strongly illumined. Catalogued as by "Ostade." [Compare 482*a*.]

Signed in full; panel, 8½ inches by 8 inches.

In the collection of Antoine Brasseur, bequeathed to the Museum in 1879.

In the Lille Museum, Brasseur bequest, 1893 catalogue, 581.

460. THE INTERIOR OF A PEASANT'S COTTAGE.

Sm. 146, and Suppl. 71.—Near a large window on the left stands a small octagonal table, half-covered with a white cloth, on which are a loaf, a

knife, a pipe, a glass, and other things. Behind it sits a peasant with a high cap, looking with pleasure to the right where a woman sits showing a doll to a little child on her lap. In the left foreground, behind a stool, stands a little boy with a plate of broth; he looks down at a dog who puts his forepaws on the stool, and begs for some of his food. At an open door in the remote background is a figure.

"This excellent picture is remarkable for its brilliant display of chiaroscuro, and its extraordinary power of colour. The window is indeed a magical deception in art. It might, however, be wished that the artist had not placed his point of sight so high, as it gives the appearance of an ascent to the apartment" (Sm.).

Signed in full, and dated 1668; panel, 25 inches by 16 inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 260; and by Waagen, ii. 13.

Exhibited at the British Institution, London, 1826 and 1827; and at the Royal Academy Winter Exhibition, London, 1890, No. 113.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 69 (5000 florins, Lafontaine).

Lafontaine, London, June 12, 1811, No. 59 (£1050, Lord Yarmouth)—the price was artificial as the picture had been sold before the sale.

In the Royal collection, Buckingham Palace, London, No. 29; it was in the Royal collection in 1829 (Sm.).

461. A WOMAN WITH A CHILD AND TWO PEASANTS. Sm. 198, and Suppl. 98.—Three-quarter-length. On the left, with her back to a window, only a small part of which is seen, sits a woman with a child on her left arm. To the right of her sits a peasant, almost in full face, who stirs a bowl which he holds up in his left hand. Between them, farther back, stands another peasant who looks at the first man; his right hand rests on the window-sill. On a bench under the window is an earthenware pot with a spoon in it. In the right background is a cellar door.

Panel, 13½ inches by 11½ inches.

Mentioned by Waagen, ii. 13.

Exhibited at the British Institution, London 1826-7.

Sale.—Jan Gildemeester, Amsterdam, June 11, 1800, No. 166 (1025 florins—Sm. says 1325 florins—Sterk).

In the Royal collection, Buckingham Palace, London, No. 153; it was in the Royal collection, 1829 (Sm.).

462. THE INTERIOR OF A COTTAGE (or, A Peasant Family at Home). Sm. 64.—Beside the hearth on the right a country-woman sits in profile; to the right of her, and farther back, a peasant faces the spectator. Both are smoking. Almost in the centre foreground is a flax-wheel. On the left, at a window of which one casement is open, are three children. The biggest, a boy, kneels on the window-seat. His little sister tries to climb up. The smallest child sits in an infant's chair. In colour and in light and shade this is a picture of first-rate quality. An "exquisite little bijou" (Sm.).

Signed in full, and dated 1661; panel, 13½ inches by 12 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 194 ; and by Waagen, ii. 107.

Engraved by Dunker, 1770, in the Choiseul Gallery, No. 14.

Exhibited at the British Institution, London, 1819 ; at the Royal Academy Winter Exhibition, London, 1890, No. 111.

Possibly the picture of this subject which was in the collection of the Count van Wassenaar, 1752 (Hoet, ii. 401). [Compare 463.]

Sales.—Duc de Choiseul, Paris, 1777 (3000 francs).

Beaujon, Paris, April 25, 1787 (3000 francs).

In the collection of Alexander Baring, 1829 (Sm.).

In the collection of Lord Ashburton, The Grange ; sold as a whole in August 1907 to the London dealers T. Agnew and Sons and others.

In the possession of Sir George Donaldson, London.

463. THE INTERIOR OF A COTTAGE ; A PEASANT FAMILY AT TABLE. Sm. 104.—On the right side of a roomy interior, lighted from a large window on the left, a peasant and his wife sit at a round table half-covered with a cloth. The woman, seated in an arm-chair, holds out something to a little child standing at her knee and clutching at the object. The father, with his hands folded on the table, looks down with a smile at the child. Between them, farther back, stands a young man with a face of a negro type ; he holds a pipe. On the left, near the window, a little girl plays with a dog ; a boy sitting on the window-seat watches her. In the right foreground are a cradle, a spinning-wheel, and other domestic utensils. In the left foreground is a staircase leading to an upper floor. A picture of very good quality with delicate light and shade. "It is impossible to speak too highly of this gem ; in luminous effect, and brilliancy of colour and finish, it has never been surpassed" (Sm.).

Signed in full on the right at foot, and dated 1661 ; panel, 13 inches by 11 inches.

Mentioned by Descamps ; by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 161, 379 ; by Waagen, ii. 201 ; and by W. Bürger, *Trésors d'Art en Angleterre*.

Engraved by Le Bas, when in the Praslin Gallery, as "Le Ménage Hollandais" ; engraved by Bond in Tresham's *British Gallery* ; and by J. Fittler in Forster's collection of engravings.

Exhibited at Manchester, 1857, No. 1047 ; and at the Burlington Fine Arts Club, London, 1900, No. 35.

In the collection of the Count van Wassenaar, 1752 (Hoet, ii. 401). [Compare 462.]

Sales.—Prince de Conti, Paris, April 8, 1777 (3600 francs, Remy).

Choiseul-Praslin, Paris, February 18, 1793 (10,001 francs, Maurice).

Duruey, Paris, June 21, 1797 (7125 francs).

Montaleau, Paris, 1802 (8500 francs).

In the collection of Jeremiah Harman, Woodford, 1829 (Sm.).

Sale.—Jeremiah Harman, London, May 17, 1844 (£1386, Buchanan for Holford).

In the collection of Lieutenant-Colonel G. L. Holford, London.

464. INTERIOR WITH PEASANTS. Sm. 27.—On the left, at a large open window, sits a woman with a child on her lap. She feeds the child with a spoon in her right hand ; it is crying. In the right back-

ground by the fire are three men. On the floor in front are a dish of mussels, a spinning-wheel, and other objects. A good picture. [Pendant to 397, in the National Gallery.]

Signed, and dated 1663; panel, 13 inches by 15 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 225.

Exhibited at the Royal Academy Winter Exhibition, London, 1889, No. 131.

Sales.—La Live de Jully, Paris, March 5, 1770 (4105 francs, with pendant).

Dutartre, Paris, March 19, 1804 (7000 francs, Delastre).

In the collection of the Marquess of Hertford, 1829 (Sm., who valued it at £400).

In the Wallace Collection, London, 1901 catalogue, No. 169.

465. A PEASANT FAMILY AT HOME.—In the right foreground a countrywoman, with a child on her lap, sits in profile to the left on a low stool. She converses with a man seated on a chair to the left of her; he rests his right hand on his hip, and leans on the table beside him with his left hand, which grasps a clay pipe. On the right, behind the woman, a peasant seated in profile to the left takes a tall glass from a third man, standing behind the table, who has filled the glass from a jug in the shape of a bearded man. On the right, behind the group, is a cupboard. The light falling on the scene is rendered with fine restraint.

Signed in full on the right at foot, and dated 1649; panel, 12½ inches by 10½ inches.

Sale.—King Maximilian of Bavaria, Munich, December 5, 1826, No. 45.

In the private collection of the King of Bavaria.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 369.

466. A PEASANT FAMILY AT HOME.—The mother sits before the fire feeding a child with a spoon. A man stands before her looking on. A small picture of slight importance.

Signed in full on the right, and dated 1641; panel, 4½ inches by 7 inches.

Probably identical with the picture mentioned by Parthey (ii. 207, No. 38) as in the Esterhazy collection, Vienna, 1883—of a woman nursing a child in a room.

Exhibited at Düsseldorf, 1886, No. 242.

In the collection of Count Esterhazy, Nordkirchen.

In the collection of the Duc d'Arenberg, Nordkirchen, No. 169.

467. A PEASANT FAMILY AT HOME.—The parents and three children at table. In the dark background to the right are three other figures. A good little early picture.

Signed in full on a table by the wall, and dated 1637; panel, 7½ inches by 9½ inches.

Bequeathed to the University by Thomas Penrose, 1851.

In the Oxford University Galleries, 1905 catalogue, No. 55.

468. INTERIOR OF A COTTAGE (or, A Peasant and a Woman with a Child in a Large Rustic Interior). Sm. 51, 195,

and Suppl. 21.—A countrywoman, with a little child on her lap, sits at the back before the fire. To the left of her sits a man in an arm-chair. At the window to the left are a cradle and a table covered with a white cloth, on which are a knife, a loaf, and a jug. To the right, nearer the front, a man ascends a ladder. In the style in which Isack followed Adriaen. "This excellent picture has become a little sombre from the protrusion of the brown hues" (Sm.). [Compare 384.]

Signed in full on the right, and dated 1642; panel, 13½ inches by 17½ inches.

Engraved in the *Musée Napoléon*.

Apparently it must be identical with "Le Ménagement Rustique," imperfectly described by Sm. (195) as "The Interior of a Room with a Woman rocking a Child in a Cradle," since there is no other such picture in the Louvre; but Sm. 195 was valued by the experts in 1816 at 3000 francs, whereas Sm. 51 and Suppl. 21 was valued by the experts in 1816 at 15,000 francs.

Sales.—Le Brun, Paris, December 20, 1773, (3120 francs).

Comte de Vaudreuil, Paris, November 24, 1784, No. 37 (1201 francs, Paillet).

In the Louvre, Paris, 1902 catalogue, No. 2498.

469. A PEASANT FAMILY AT HOME.—In the foreground is a group of three children. One on the right drinks from a large jug which a second child hands forward. An old woman sits cooking on the left, with her back to the group. Between them is another woman, holding a jug in front of her. An early work in pale tones of blue, yellow, grey, and pink.

Signed in full on a cask to the right; panel, 10 inches by 13 inches.

In the possession of the Paris dealer F. Kleinberger, June 1908.

470. A Mother combing her Child's Hair in a Cottage Interior.—Near the seated woman stands a bigger boy. On the right are vegetables and cooking utensils.

Panel, 10 inches by 13 inches.

In the collection of Jules Porgès, Paris.

In the possession of the Paris dealer F. Kleinberger.

471. A PEASANT FAMILY AT HOME.—A woman sits on a chair, winding yarn. To the left beside her are three children; the youngest sits in an infant's chair, playing with a doll. Next sits a little boy on a foot-warmer, stretching out his arms to the doll. A girl of about six, holding a piece of bread, stands behind her baby sister. On the left, the father cleans a bird-cage; two boys watch him, one of them sitting on the window-seat, while the other is outside. Domestic utensils are strewn about. At the back is a bed, with a table beside it; to the left is a stove. A man goes out at a door in the centre. The picture seems to have been enlarged on all sides and made into an oval, but the only visible traces of these additions are on the left side and at the bottom. It dates from about 1665.

Signed in full on the left at foot; panel, in an oval frame, 19 inches by 22 inches.

Sale.—Julienne, Paris, March 30, 1767.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 946.

472. A PEASANT FAMILY AT HOME (or, Maternal Occupation). Sm. 25, and Suppl. 26.—A woman, wearing a grey jacket, blue bodice, and white cap, sits facing right on a chair. She holds a basin of broth in her left hand, and with a pewter spoon in her right feeds a little child seated in an infant's chair. Behind, to the right, stands a little boy of about five with his hands on the back of the chair. At the fireside in the background a peasant wearing a black hat, with his back to the spectator, lights his pipe at a blazing faggot which he has taken from the hearth. In the conventional later style, with the vivid steely blue of the dress and white of the cap. "Excellent" (Sm.).

Signed in full on the chimney-piece, and dated 1667; panel, 9 inches by $7\frac{1}{2}$ inches.

Mentioned by Descamps.

Sale.—Julienne, Paris, March 30, 1767 (1001 francs).

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 954; it was there in 1842 (Sm., who valued it at £150).

473. A PEASANT FAMILY BY THE FIRESIDE.—In the centre of a large room with a timbered roof sits a countrywoman, dressed in red, with a little girl at her knee. The woman turns to the left, where a boy and a little girl are struggling for a saucer of milk. Near the fireside on the right stand three men; the foremost, seen from the back, has just risen from his chair. At the back a man turns to the open door, through which is seen a green landscape. The picture gives the impression of having been painted later than 1660; probably the "o" is a mutilated "8." Almost the same composition as in the etching B. 46, which is of doubtful authenticity. [Pendant to 582 at Schwerin.]

Signed in full, and dated 1660 (8?); panel, 18 inches by $15\frac{1}{2}$ inches.

The details and size correspond to those of 478, but the two pictures cannot be identical.

In the Stockholm inventory of 1816.

In the Stockholm National Museum, 1900 catalogue, No. 550.

474. PEASANTS AT HOME.—A poor cottage with a large heap of old lumber in shadow in the right foreground. The light enters at a window in the right background, and falls on a group of two peasants and a woman on the left. The woman, seated facing the spectator, pours out a glass of beer from a jug for a peasant, with a pipe in his mouth, who sits to the left of her, in profile to the right. The other peasant, in profile to the left, stands behind the woman. In the left foreground lie kitchen utensils.

Signed in full, and dated 1647; panel, 14 inches by 18 inches.

Sales.—R. Papin, Paris, March 29, 1873.

Edouard Kums, Antwerp, May 17, 1898, No. 122 (4000 francs, Colnaghi).

H. C. Du Bois and others, Amsterdam, November 27, 1906, No. 146 (3800 florins, Schwartz).

In the collection of the late Alexander Tritsch, Vienna.

474a. A Kitchen Interior.—By Ostade and Dusart.

Sale.—Amsterdam, November 5, 1704, No. 12.

474b. A Kitchen Interior.

Sale.—Amsterdam, September 12, 1708 (Hoet, i. 127), No. 36—No. 44 in the original catalogue—(65 florins).

474c. A Kitchen Interior.

Sale.—Amsterdam, July 17, 1709 (Hoet, i. 136), No. 32 (21 florins).

474d. A Kitchen, in which a Woman is teaching her Child.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713 (Hoet, i. 160), No. 15 (63 florins).

474e. A Peasant Family at Home.

Sale.—Quiryn van Strijen, Haarlem, April 2, 1715 (Hoet, i. 177), No. 4 (355 florins).

474f. A Peasant Family at Home.

Sale.—Quiryn van Strijen, Haarlem, April 2, 1715 (Hoet, i. 177), No. 5 (280 florins).

474g. A Kitchen.

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 206), No. 29 (40 florins).

474h. The Little Child eating Broth.

Sale.—Jacob van Holk, Amsterdam, April 12, 1719 (Hoet, i. 221), No. 7 (305 florins).

474i. Children eating Broth.

8½ inches by 6½ inches.

Sale.—Coenraad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 428), No. 88 (28 florins).

475. The Interior of a Kitchen. Sm. 4.—A mother is suckling her child, with two other children near her. Various household accessories.

Dated 1647; panel, 13½ inches by 15 inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 481), No. 34 (235 florins).

475a. Peasants at Home.—A woman with a child in her arms.

14½ inches by 11½ inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 23), No. 153 (180 florins).

475b. A Family in a Rustic Interior.—With accessories.

Sale.—The Hague, April 13, 1771, No. 10.

475c. **A Rustic Barn.**—With many utensils. At the back sits a woman; a man holding a spade stands beside her, conversing. His figure is brightly illumined.

Panel, 9 inches by $7\frac{1}{2}$ inches.

Sale.—Servad, Amsterdam, June 25, 1778, No. 66 (25 florins, Fouquet).

475cc. **A Peasant Family at Home.**—In an interior sits a woman with a child on her lap. She speaks to an old peasant standing beside her. Household utensils are scattered about. The light enters at an open door.

Canvas on panel, 13 inches by $15\frac{1}{2}$ inches.

Sale.—Amsterdam, April 16, 1792, No. 70 (10 florins, Van der Schley).

475d. **A Peasant Family at Home.**—The woman stands at a wash-tub; near her are a peasant winding yarn and a child. [Compare 456.]

Panel, 10 inches by 14 inches.

Sale.—Amsterdam, July 11, 1798, No. 78.

476. **A Peasant Family at Home.**—Two peasants and an old woman in a kitchen. One man stands lighting his pipe at a charcoal pan which he holds in his hand. The other sits, trimming a piece of wood with his knife. Behind them is the woman. A little boy stands on a bench covered with a cloth, at the side, and stirs a bowl with a spoon. In the foreground is a foot-warmer; near it lie playing-cards and a broken pipe. Farther back are a chopping-block and other accessories.

Panel, about 10 inches by 9 inches.

Sale.—A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 80 (30 florins, Versteeg).

476a. **Peasants at Home.**

Sale.—The brothers Mallinus, Louvain, September 9, 1824, No. 78.

477. **A Peasant Family.** Sm. 222.—At the door of a cottage a woman teaches her child to walk. A peasant, standing before her, is about to drink. Another peasant is seated, with a pipe in one hand and a charcoal pan in the other. At a little distance from these five peasants sit at a table, smoking and drinking.

Panel, 13 inches by $10\frac{1}{2}$ inches.

Lithographed in 1827.

In the Vienna Gallery, 1829 (Sm.); but no such picture by Adriaen van Ostade is now there.

478. **A Mother amusing her Child with a Toy.** Sm. Suppl. 95.—In the centre of a large room, with a projecting chimney-piece at one side and an arched doorway at the back, a mother sits playing with her child. She looks at a boy and a girl who are disputing over a bowl of milk. On the other side, a peasant has just risen from his seat; another sits beside the fire, coughing; a third, behind him, scratches his head.

Panel, $18\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

The details and size agree with those of 473 at Stockholm, but the pictures cannot be identical.

Offered at auction by Foster, London, 1835.

478a. A Rustic Interior.—A woman stands at a wash-tub. Three peasants sit by the fire. In front are domestic utensils.

Panel, 23 inches by 28½ inches.

In the collection of B. Scheurleer.

Sale.—Amsterdam, April 27, 1840, No. 48 (25 florins, Roos).

479. A Rustic Interior.—A village butcher is buying animals from a woman scouring a pot. He shows her a coin to induce her to complete the bargain. In other parts of the room two other women are at work. Here and there are domestic utensils. Of the master's first period.

Panel, 14 inches by 16 inches.

Sale.—Meffre the elder, Paris, February 25, 1845, No. 69.

480. A Peasant Family at Home. Sm. 178, and Suppl. 82.—In a cottage interior, near a projecting chimney on the left, a woman sits on a low chair with a little child on her lap. Behind her stands the father, cutting bread for two boys; one of them, in a yellow jacket, stands beside a round table with his back to the spectator, while the other, behind the table, plays with a dog. Picturesque accessories.

Dated 1647; panel, 17 inches by 14 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 494.

Etched by A. van Ostade, B. 46.

Probably the picture engraved by C. Josi in 1673.

Sales.—H. Rottermondt, Amsterdam, July 18, 1786, No. 238 (81 florins, Winter).

Cliquet-Andrioli, Amsterdam, July 18, 1803, No. 38 (565 florins, Roos).

George Morant, London, 1832 (£236 : 5s.); it was in his collection in 1829 (Sm.).

Comte de M[or]ny, Paris, May 24, 1852, No. 15 (7700 francs).

480a. Peasants at Home.—Two peasants and a child sit at a table. At the back a woman is by the fireside.

Sale.—G. H. Morland, London, May 9, 1863 (£141 : 15s., Pearce).

480b. Interior of a Cottage.

In the Van Winterfeld collection, Berlin, 1863 (Parthey, ii. 207).

480c. Peasants saying Grace.—[Compare 497a.]

Panel, about 7 inches by 9 inches.

In the Hollandt collection, Brunswick, 1863 (Parthey, ii. 208).

481. A Peasant Family at Table.—The father sits in the middle, carving a ham. A man standing up talks and waves his knife. A woman, seen from the back, feeds a little child. On the left another child drinks from a bowl which stands on a stool.

Signed in full on the right at foot; canvas, 9½ inches by 20 inches.

Sale.—Breb——, Paris, March 26, 1866, No. 35.

481a. A Peasant Family at Home.—The man holds a yarn-winder; the woman spins. Between them is a child with a dog. Apparently the original of J. de Visscher's print (*see* 497).

Panel, 12 inches by 10 inches.

Sale.—Samuel Baruch, Cologne, May 23, 1870, No. 25.

482. A Dutch Kitchen.—A woman, with her back to the spectator, lays the table. Farther back sits an old man holding on his knee a boy who is eating a piece of bread. On casks in the foreground are a pig's head on a dish and some roast fowls. A bundle of radishes and various kitchen utensils are strewn on the floor.

Panel, about 9 inches by 6½ inches.

Sale.—Erasmus von Engert, Vienna, June 5, 1871, No. 60.

482a. Children playing in a Cottage Room.—[Compare 459.] Signed with the monogram; panel, 8 inches by 10 inches.

Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 79.

482b. Maternal Cares.

Panel, 8½ inches by 12 inches.

In the collection of the Comtesse de Chinchon, born de Bourbon.

Sale.—Salamanca, Paris, January 25, 1875, No. 64.

483. Peasants at Home.—In a Dutch cottage a woman sits mending an apron. A man, seated with his feet on a stool, is cleaning the coat of a Pomeranian dog which lies across his knees. Another peasant stands drinking from a pewter pot.

Panel, 8½ inches by 10½ inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 407.

484. A Peasant Family at Home.—A woman sits nursing her child on a low chair; she rests one foot on a foot-warmer. A man is winding yarn.

Panel, 8 inches by 10 inches.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 82.

485. Peasants at Home.—A man, seated on a stool, turns and lifts his full glass to a young mother, who holds her child by the hands to help it to walk. An old man compliments her on it. A man sits smoking on a bench beside an old woman. Two other persons warm themselves at the fire.

Signed on the right, and dated 1659; panel, 9 inches by 12 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1882*, p. 215; and *L'Hôtel Drouot en 1883*, p. 345.

In the Cottreau collection, Paris.

Sales.—Léopold Flameng, Paris, April 14, 1882, No. 59 (4800 francs).

Baron de Beurnonville, Paris, May 21, 1883, No. 80 (4600 francs).

485a. A Peasant Family at Home.—On the left of a poorly furnished room three children sit eating round a pot. In the centre a

woman washes a little child. Beside her to the right a man warms a cloth at the open fire.

Panel, $9\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Sale.—A. Bachner, Cologne, September 30, 1889, No. 96.

486. A Peasant Family at Home.—In the centre of a spacious room a woman sits on a bench, combing the hair of her little daughter, who stands at her knee and bends down her head. The father, stick in hand, is about to go out; a dog is at his feet. On the left, a pan stands on a footstool. At the back is a fourth figure.

Signed on the right at foot; circular panel, $6\frac{1}{2}$ inches across.

Sale.—G. Rothan, Paris, May 29, 1890, No. 82 (1450 francs).

486a. A Peasant Family at their Meal.—In a room a man and his wife with their child sit round a fire, over which hangs a pot, and take their meal.

Canvas, 16 inches by 14 inches.

Sale.—Cremer and others, Cologne, January 20, 1892, No. 144.

487. A PEASANT FAMILY AT HOME.—In the left centre the father sits on a chair beside a small round table, with a clay pipe in his right hand. To the right of him stands his wife in profile to the left. She holds by the hand a little girl, who stands almost in front of her, facing the spectator and holding a little basket in her right hand. In the right foreground is a cushion on a three-legged stool, against which leans a broom. At the back by the fireside sits a peasant; to the left of him are two other figures. Several steps lead up to an open door, showing a better lighted room. By the wall to the left is a cupboard.

Signed in full on the cupboard; canvas, $24\frac{1}{2}$ inches by 23 inches.

A pen-drawing of a similar subject is in the British Museum Print-room.

Sale.—Perkins, London, June 14, 1890, No. 13.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 26.

488. A Peasant Family at Home.—A peasant sits feeding a little child on his knee with broth. He is on a low chair in front of the hearth, in which a pot hangs over a blazing fire. The woman behind him holds a cloth to dry at the fire. On a stool to the left a bigger boy eats from a dish. On the floor are dishes, pans, and jugs. At the back is a bed in an alcove.

Signed in full on the left at foot; panel, 10 inches by 8 inches.

The composition agrees with that of A. van Ostade's etching, B. 33.

In the collection of R. Passavant, Basel, according to a seal at the back of the picture.

Sale.—Frankfort-on-Main, March 9, 1897, No. 48.

489. Interior of a Cottage.—On the right is a countrywoman with a child; behind her is a peasant holding a jug. At the back are two peasants and a woman at a table.

Signed on the left at foot; panel, $8\frac{1}{2}$ inches by 10 inches.

Sale.—Ch. Sedelmeyer, Berlin, November 16, 1897, No. 38.

490. **The Peasant with Children.**—An old peasant, seated on a low stool, holds between his knees a bowl from which he feeds two children standing in front of him. Behind them is an overturned stool.

Panel, 7 inches by 9 inches.

Sale.—Albert Langen, Munich, June 5, 1899, No. 69.

491. **A Peasant Family at Home.**—On the right, in a barn, an old woman sits at her spinning-wheel, with her husband and two children round her. The boy rides on a broomstick. The girl sits at her mother's feet embracing a dog. Behind the old woman is a woman with a distaff.

Panel, 16 inches by 22 inches.

Sale.—Albert Langen, Munich, June 5, 1899, No. 71.

491a. **A Peasant Family cooking Pancakes.**

Panel.

Sale.—Viscount Oxenbridge, London, December 9, 1899, No. 96.

492. **Interior of a Kitchen, with Peasants.**

Panel, 14½ inches by 19½ inches.

In the collection of Cardinal Fesch.

Sales.—C. Beckett Denison, London, June 6, 1885.

White and others, London, January 19, 1901, No. 38.

492a. **A Kitchen.**—A cook at the fireside. To the left are cooking utensils.

Panel, 18 inches by 24 inches.

Sale.—R. Kirkman Hodgson, London, February 23, 1907, No. 66.

493. **Peasants at Home.**—Inside a thatched cottage a peasant and his wife warm themselves by the fire on the right. The woman sits facing right; the man stands behind her. Farther back on the left is a cradle. At the back are a window and open doors admitting the light. In the shadowed foreground are numerous accessories.

Traces of a signature remain; panel, 14 inches by 12 inches.

Exhibited at Düsseldorf, 1886, No. 245.

Sales.—Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 108 (2550 florins, Williams).

Jos. Monchen of the Hague and others, Amsterdam, April 30, 1907, No. 135 (2550 florins).

493a. **Peasants at a Repast.**

Panel.

Sale.—Sir Charles A. Turner and others, London, March 16, 1908, No. 97 (£4:4s., with "A Toper," Harries).

494. **A PEASANT FAMILY AT HOME.**—A peasant woman with a pot on her knee feeds her little boy. By the hearth are an old peasant with a humpback and a boy warming himself. A good early picture.

Panel, 13½ inches by 11½ inches.

Sale.—Hoogendijck of the Hague and others, Amsterdam, April 28, 1908, No. 99.

495. THE BROTH SPILT.—In a homely cottage interior two children struggle for some broth, which has been spilt. A peasant seated with a jug in his hand and a woman making pancakes at the fire watch the struggle. A genuine work of the early period.

Panel, $8\frac{1}{2}$ inches by 10 inches.

Sale.—E. Moll, senior, and others, Amsterdam, December 15, 1908, No. 107 (490 florins, Goedhart).

496. A MOTHER CORRECTING HER CHILD.—With two other figures.

A small circular picture.

Formerly in the collection of S. B. Goldschmidt, Frankfort-on-Main, No. 52.

497. The Interior of a Cottage. Sm. 181.—In the middle are a man, woman, and child. The man sits on a stool, winding flax. The woman, who is spinning, seems to laugh at his awkwardness. Near her lies a sleeping dog.

Described by Sm. from an engraving by J. de Visscher (Wesselly, 50); apparently the original of this print is 481*a*.

497*a*. The Peasant Family saying Grace.—[Compare 480*c*.]

Engraved in mezzotint by W. Baillie, either from a picture or from A. van Ostade's original etching, B. 34.

497*b*. A Peasant Family in a Room.

Engraved by Ph. le Bas.

498. A Peasant Woman with Two Children in a Barn-like Interior. Sm. 244.—A woman sits on the right near a little window, holding a foot-warmer on her lap. To the left of her are two children; one sits on the ground. Three hens, with a pig on the left, are in front. Various picturesque accessories.

Described from an etching by Jacques Louys.

499. A Peasant Family in a Barn-like Interior.—They are on the left by the hearth. The father sits on a cask in profile to the right, holding a yarn-winder and reel. On a low bench to the right of him sits the woman, facing left. To the left, close beside her but a little way back, sits a boy. On the right of the room are a pot, a jug, a basket, a bench with a winding-wheel, a ladder, and other accessories.

Described from a print by Jacques Louys.

499*a*. The Dutch Household.

Engraved by P. Antoine Martini as "Le Ménage Hollandois."

500. A PEASANT FAMILY OUTSIDE A COTTAGE.—A woman winding yarn, a man, and a child. On the right is a trough under a roof. A view of a landscape.

Signed in full on the left at foot, and dated 166—; vellum, $8\frac{1}{2}$ inches by 11 inches.

Exhibited at Berlin, 1906, No. 96.

In the collection of Oscar Huldchinsky, Berlin.

501. COUNTRY PEOPLE WITH CHILDREN.—Outside a house door in the light of a candle which a woman holds but which is not seen.

Signed in full; panel, 8 inches by 7 inches.

In the collection of J. Amsinck, Hamburg; bequeathed to the Kunsthalle in 1879.

In the Hamburg Kunsthalle, 1887 catalogue, No. 124.

502. BUYING FISH.—A woman with a child in her arms stands outside a cottage door, waiting for a man who is cleaning fish. On the other side a boy and a child look on. Beside the man is a basket of fish; he stands under a vine trellis. The figures are rather large; a work of the late period, dating about 1675. [Compare 504c.]

Panel, 15½ inches by 14 inches.

Mentioned by Waagen, Suppl. 88.

Exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 78.

In the collection of the Marquess of Hertford.

In the Wallace Collection, 1901 catalogue, No. 202.

503. A PEASANT FAMILY IN A COURTYARD. Sm. 188.—In the shadowed corner of a courtyard an old woman sits on a chair cleaning mussels. On the ground in front of her are a dish of mussels and a pail. To the left a girl sits on the ground, holding a little child. A man stands at a little open door in the back wall, watching the old woman. In the right foreground a boy and a little girl, seated on the ground with her back to the spectator, play with a dog. Behind them is a wooden erection, overgrown with vine, against the house-wall. In the left background, over the courtyard wall, are seen the gable of another house and a peasant. Unusually well preserved; a fine example of the latest and richly coloured style.

Signed in full, and dated 1673; canvas, 18 inches by 15 inches.

Mentioned by W. Bürger, *Trésors d'Art en Angleterre*, p. 312; and by Waagen, ii. 119.

Engraved in colours by Janinet after the original drawing for the picture.

Exhibited at the British Institution, London, 1815; at Manchester, 1857, No. 735; and at the Royal Academy Winter Exhibition, London, 1881, No. 106.

Sales.—Swalmius, Rotterdam, March 15, 1747 (Hoet, ii. 196), No. 2 (775 florins).

Jaques de Roore, Rotterdam, September 4, 1747 (Hoet, ii. 206), No. 84 (684 florins, Bisschop).

In the Bisschop collection, Rotterdam, 1752 (Hoet, ii. 528); sold as a whole in 1771 to the Hopes.

In the collection of Thomas Hope, London, 1829 (Sm.).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; sold as a whole to the London dealers P. and D. Colnaghi and A. Wertheimer, 1898.

In the collection of P. A. B. Widener, Philadelphia, 1904 catalogue, No. 234.

503*. Numerous Figures outside a House.

17½ inches by 16 inches.

In the collection of G. van Slingeland, The Hague, 1752 (Hoet, ii. 405).

503a. A Peasant Family in a Courtyard.—In front of a house sits a countrywoman with a child on her lap. Near her stands a peasant, smoking his pipe. Farther away two children are playing. [Possibly identical with 507.]

Panel, $8\frac{1}{2}$ inches by 12 inches.

Sale.—J. Vict, Amsterdam, October 12, 1774, No. 354 (16 florins 10, Quinkhart).

504. A Man and Woman at work in the Courtyard of a Cottage. Sm. 107.—A low tiled cottage runs from the left to the right background, where it joins a larger house that is parallel to the lower edge of the picture. In the corner thus formed a woman stands on a tub cleaning a pot. A little child stands to the left watching her. On the right, a little behind her, a peasant is at work near a barrow. In the right foreground are a cock and three hens. Small figures.

Paper on canvas, $10\frac{1}{2}$ inches by 14 inches.

Lithographed by A. Mouilleron.

Sales.—Destouches, Paris, March 21, 1794 (1150 francs).

Baron Vivant Denon, Paris, May 1, 1826, No. 101 (1120 francs).

504a. A Woman with Two Children in front of a Cottage.
—A peasant converses with her.

Canvas, 8 inches by $8\frac{1}{2}$ inches.

Sale.—B. Beeckman, Rotterdam, June 9, 1828, No. 23 (40 florins, Netscher).

504b. A Peasant Family at their Cottage Door.

Panel.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 134 (10 florins, Verellen).

504c. A Man cleaning a Haddock and a Woman and Child.
—Also two boys. In front of a cottage. [Compare 502.]

Panel, 16 inches by $12\frac{1}{2}$ inches.

The details and size agree with those of 502 in the Wallace Collection, but the two pictures can hardly be identical, as 502 was in the collection of the Marquess of Hertford in 1857.

Sale.—E. B. Rubens and others, Amsterdam, August 11, 1857, No. 84.

504d. A Peasant helping a Woman to lift a Pot.

Signed in full; panel, about 12 inches by 16 inches.

In the Von Kranc-Matena collection, 1863 (Parthey, ii. 207).

505. A Woman cleaning Fish in a Courtyard. Sm. Suppl. 124.—In the courtyard of a cottage a woman cleans a fish on a board laid across a tub. Beside her is a pail; in it is a sieve containing a haddock. The woman looks down at a cat, to which she has thrown a piece of fish. She wears a red dress with yellow sleeves and a white cap; her dress is pulled up, showing a blue petticoat. On the wall hang domestic utensils. In the background to the right are cottages. Near a fence a little boy speaks to a girl. Not far from them is a dog.

Panel, 17 inches by 14 inches.

Sale.—G. Th. A. M. Baron van Brien en van de Grootelindt of The Hague, Paris, May 8, 1865, No. 25 (3800 francs); it was in the Baron's collection in 1842 (Sm.).

505a. An Old Man with Two Children taking a Meal in front of a House.

Signed, and dated 1665; panel, $13\frac{1}{2}$ inches by 11 inches.

Sale.—Buckley and others, London, May 4, 1901, No. 33.

505b. A Peasant Family in front of a House.

Panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—London, June 20, 1903, No. 43.

506. People in front of a House. Sm. 242.—In the foreground of a landscape is a lofty old building with a flight of steps ascending to the door. On a bench at the foot sits a woman with a child in her arms. A man with his hands behind him stands in front of her. Another man sits on the bench. Two children are at play. Behind the woman two men sit on the steps.

Described by Sm. from an engraving by Germain.

507. A Peasant Family outside their Cottage Door. Sm. 232.—Near the door of a timbered cottage, a woman sits suckling her child. A man with a spade stands near her. Two children are at play. [Perhaps identical with 503a.]

Panel, 8 inches by $10\frac{1}{2}$ inches.

Described by Sm. from an engraving by L. J. Masquelier.

508. THREE PEASANTS AND A WOMAN AT AN INN.—At a table to the left sits a peasant wearing a flat cap; he has a pipe in his mouth and a half-filled glass before him. Another man with a high cap sits on the right, pouring out a glass of wine from a jug. The third man stands behind the table filling his pipe. At the back a woman holds some scales. Of the late period.

Panel, 9 inches by 7 inches.

Exhibited at Düsseldorf, 1886, No. 244.

In the collection of Albert von Oppenheim, Cologne.

509. THREE PEASANTS WITH A WOMAN SEATED.—They smoke and drink. The hostess chalks the score on a board hanging on the wall. An early work.

Signed in full; panel, $10\frac{1}{2}$ inches by 15 inches.

In the Mannheim Museum, 1900 catalogue, No. 113.

510. Three Peasants and a Woman at an Inn.—A peasant wearing a cap sits lighting his pipe. On a three-legged stool in front of him are an earthenware beer-jug and a paper of tobacco. Near him stands another peasant, leaning his left hand on a table. Farther away are a peasant and a woman. [Pendant to 333.]

Panel, $8\frac{1}{2}$ inches by 7 inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 105 (595 florins, Nijman, with pendant).

510*. Three Peasants and a Woman in an Interior.—Two peasants sit; a third man stands. They are grouped round a table, smoking and drinking. At the fireside is a woman. [Possibly identical with 510a.]

Panel, 11 inches by 8½ inches.

Sale.—Amsterdam, April 16, 1792, No. 69 (140 florins).

510a. Three Peasants and a Woman in an Interior.—A peasant sits comfortably smoking his pipe beside a table, at which another peasant sits. A third man stands near, filling his pipe. Behind him a woman is busy at the fireside. [Possibly identical with 510*.]

Sale.—Amsterdam, September 13, 1797, No. 111 (96 florins, J. Smit).

511. Three Peasants and a Woman in an Interior.—The men sit smoking and drinking. The woman stands near them holding a glass. In front is a jug.

Panel, 16 inches by 12½ inches.

Sale.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 74 (128 florins, Van den Berg).

512. Three Peasants and a Woman at an Inn.—A jovial man sits smoking a pipe and leaning his elbows on a table, upon which are a beer-jug and some tobacco. He wears a red cap cocked over his ear. In the middle distance two other peasants sit on a bench. One of them, seen from the back, embraces a woman. They drink and sing.

Panel, 8 inches by 7½ inches.

Sale.—Stevens, Antwerp, August 9, 1837, No. 116 (75 florins).

512a. Three Peasants and a Woman in an Interior.

Sale.—B. Mallinus, Brussels, September 22, 1842, No. 2.

512b. Three Peasants and a Girl at an Inn.—They are grouped round an upturned cask. One of them embraces a girl.

Canvas, 14 inches by 11 inches.

Sale.—Senator Gaedertz, Lübeck, September 21, 1864, No. 7 (12 florins).

512c. Three Peasants and a Woman in an Interior.

Panel, 10 inches by 8 inches.

Sales.—W. C. P. Baron van Reede van Oudtshoorn, Amsterdam, April 14, 1874, No. 36.

Amsterdam, October 27, 1874, No. 65.

Amsterdam, May 16, 1877, No. 26.

513. A TAVERN SCENE.—Three peasants are round a table. Farther away is a woman. To the left are children.

Signed on a bench to the right; 16 inches by 19 inches.

In the Rupprecht Exhibition, Munich, 1889, No. 32.

514. THREE PEASANTS AND A WOMAN AT AN INN.—They are grouped round a large block of wood serving as a table. The nearest man on the left sits, almost with his back to the spectator, on a rough bench; his coat lies beside him to the left. He turns his head

slightly back to the left, where behind him stands a young girl. She smilingly takes in her right hand a glass of beer which a second man, seated to the right of her, has poured out from a pewter pot in his left hand. The third peasant sits on a three-legged stool on the right; he is in profile to the left, leans back a little, and holds his pipe in his right hand. In the right background a staircase leads up to the loft. To the left of the girl is a three-legged stool. On the wall above it hang clay pipes.

Signed on the right, and dated 1659; panel, 10½ inches by 8½ inches.

Sales.—Stevens, Antwerp, August 9, 1837, No. 115 (740 florins, Van der Schrieck).

D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 75 (2100 florins, Lamme).

H. de Kat of Dordrecht, Paris, May 2, 1866, No. 61 (1850 francs).

Heymel, Berlin, November 5, 1889, No. 74 (900 mark).

Brussels, July 1, 1903.

515. Three Peasants and a Woman at an Inn. Sm. 179.—Three peasants and a woman are grouped round a little stool. The nearest man is a jovial fellow holding a jug and a pipe. His companion sits opposite in a tub chair, and leans forward to light his pipe at a charcoal pan. The woman sits on the farther side of the stool. The third man stands beside her, holding a glass.

Described by Sm. from an engraving by J. Suyderhoef, not mentioned in Wussin's catalogue.

516. Three Peasants and a Woman at an Inn.—In the left foreground a peasant sits in a rude arm-chair, turning to the right. His right leg is extended; his right arm rests on the arm of the chair. He holds a pipe in his right hand, and with the left raises a covered jug to his lips. Opposite him on the right a man sits, in profile to the left, in an old tub-chair; he bends down to the left to light his pipe at a charcoal pan on a three-legged stool. Behind and between the two men sits a woman who looks with a smile at the first named. Behind her stands the third peasant, facing the spectator; he lifts a glass in his right hand, and holds the left behind his back. On the extreme right is a bench, cut off by the frame. In the right background is an open door; through it is seen a window above a bench.

Described from an engraving by J. de Visscher (Wessely, 54). The same picture was engraved in reverse by W. de Broen, 1705.

517. A MUSIC-PARTY AT AN INN. Sm. 157, and Suppl. 72.—Round a table on the left sit five persons. A woman, seen in full light, holds a paper and sings to the accompaniment of an old fiddler who stands to the left. Behind her is a man with a hat, who holds a jug. Another man leans on the table. A fourth man in a blue coat is seen in profile. In front are a pot and a three-legged stool, on which are a full glass and a pipe. Near the fireplace in the right background, two men light their pipes. An "excellent picture" (Sm.).

Signed in full on the chimney-piece, and dated 1655; panel, 19 inches by 20½ inches.

In the collection of W. Smith, M.P., London, 1819; sold privately (for £262 : 10s.—Sm. afterwards offered £367 : 10s. for it, but was refused).

In the collection of the Chevalier Erard, Paris, 1829 (Sm.).

Sales.—Chevalier Sébastien Erard, Paris, April 23, 1832, No. 103 (10,020 francs).

Vrancken, Lokeren, 1838, No. 12 (13,000 francs, Duc d'Arenberg).

In the collection of the Duc d'Arenberg, Brussels; W. Bürger's 1859 catalogue, No. 45.

518. PEASANTS SINGING AND PLAYING MUSIC.—Of the early period.

In the Azam collection, Bordeaux.

519. PEASANTS AT MUSIC IN AN INTERIOR.—Sm. 200, and Suppl. 128.—Round a table, near a large window on the left, are four peasants and a woman. The nearest man sits, with his back to the spectator, on a bench, at the left end of which lies his clay pipe. To the left of him, and farther back, a second man dressed in red stands playing the fiddle. To the right of him sit a third man and a woman, singing from a sheet of music which both hold. Behind them stands a man with a pipe in his right hand. In the right background, before the hearth, are other figures, half in shadow.

Signed, and dated 1656; panel, 17 inches by 21 inches.

Mentioned by Waagen, ii. 13; and by W. Bürger, *Trésors d'Art en Angleterre*, p. 314.

Exhibited at the British Institution, London, 1826 and 1827; and at Manchester, 1857, No. 730.

Sale.—Sir Joshua Reynolds, London, March 13, 1794, No. 125—probably, according to Sm.

In the Baring collection, according to Bürger; but he probably confused it with 766.

In the Royal collection, Buckingham Palace, London, No. 54; it was in the Royal collection in 1829 (Sm.).

520. PEASANTS AT MUSIC.—In the left centre of a spacious barn a peasant stands with his right foot on a wooden stool, playing the fiddle. In the centre foreground a hurdy-gurdy player sits on a low box; he wears a felt hat with a small feather stuck through the back brim. He turns his head round towards the background, where a peasant couple are singing, close to a cask serving as a table. The man singing sits, holding a sheet of music in both hands; the woman, wearing a white cap, stands beside him to the left and bends forward to look at the music, while with her right hand raised she beats time. At the back, between the woman and the fiddler, is another figure, with a pewter pot on the floor to the left and a dog behind. In the right foreground is a metal pot, with other accessories. An early work; the figures are in full light, while the rest of the scene is in shadow. Attributed in the catalogue to Isack van Ostade.

Panel, 8 inches by 16 inches.

In the Prado Gallery, Madrid, 1907 catalogue, No. 1517.

521. THE FIDDLER AMONG PEASANTS. Sm. 196, and Suppl. 117.—Round a table are two men and a woman. They look at a

man who stands on the right, singing to the accompaniment of a fiddler. A child, in the left middle distance, looks into a cupboard which stands under a large window. In the background is a staircase, with a bed to the right. The singer holds a glass in his left hand and a jug in his right. Near him a dog lies beside a stool, on which is a jug. [Pendant to 613. Possibly identical with 737*d*.]

Dated 1647; panel, $10\frac{1}{2}$ inches by 14 inches.

In the collection of Paul Methuen, Corsham, 1829 (Sm., who valued this and 613 at £525 the pair).

Sold with the pendant by Sm. in 1840 to W. D. Acraman, Bristol.

Offered for sale in 1845 by the dealer Woodin (for £450, with pendant).

Sale.—G. T. Braine, London, April 6, 1857 (£213:3s., Gritten); Gritten afterwards exchanged it with J. E. Fordham for the pendant.

Sales.—Baron de Beurnonville, Paris, May 9, 1881, No. 401.

Tabourier, Paris, June 20, 1898, No. 176.

In the Elkins collection, Philadelphia, 1908 catalogue, No. 14.

522. PEASANTS AT MUSIC IN A COTTAGE.—A fiddler stands in the centre. Five persons sit round him; three of them are singing. On the left is a boy holding a bowl.

Signed in full, and dated 1647; panel, 14 inches by 18 inches.

Exhibited at Vienna, 1873, No. 28.

In the collection of Dr. Leroy.

In the collection of Dr. M. Strauss, Vienna.

522*a*. A Company of Peasants singing.

Sale.—Adriaan van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 88), No. 13 (300 florins).

522*b*. Peasants singing by Candlelight.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 360), No. 54 (5 florins 5).

522*c*. Peasants at Music.

$11\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—Marinus de Jeude, The Hague, April 18, 1735 (Hoet, i. 434), No. 46 (65 florins).

522*d*. Peasants at Music in front of a Cottage.

7 inches by 10 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 40.

Sale.—Chevalier de la Roque, Paris, 1745 (245 francs).

522*e*. Peasants singing.

Sale.—Count van Hoogendorp, The Hague, July 27, 1751 (Hoet, ii. 306), No. 141 (50 florins).

522*f*. A Company of Peasants singing.

Sale.—Ph. van Dijk, The Hague, June 13, 1753, No. 123 (3 florins 2, Hekkenhouwer).

522g. Peasants singing.

Sale.—Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 128), No. 20—No. 107 of the original catalogue—(40 florins 5, Van Breemen).

522gg. A Village Concert.

16 inches by 12 inches.

Sale.—Amsterdam, November 25, 1761, No. 17 (23 florins 10, Eleveld).

522ggg. Peasants at Music in an Interior.—Three peasants and a woman sing. Farther away are a little child and a youth lighting his pipe.

Panel, 8 inches by 6 inches.

Sale.—Amsterdam, May 23, 1764, No. 73 (11 florins 10, Zaayer).

522h. Peasants singing, with a Woman.—In an interior. [Pendant to 685b.]

Sale.—M. Elgersma and others, Amsterdam, March 24, 1766, No. 5 (27 florins, Winter).

522i. Peasants gambling and singing.—In an interior.

Sale.—M. Elgersma and others, Amsterdam, March 24, 1766, No. 15 (10 florins 10, Winter).

523. Peasants at Music.—In an interior. In front sits a woman singing; beside her a man plays the violin. Other peasants and women.

Panel, 14 inches by 17½ inches.

Sale.—Antony Grill, Amsterdam, April 10, 1776, No. 11 (350 florins, Wubbels).

524. A Rustic Concert. Sm. 123.—Four persons sit singing. One, facing the spectator, is behind a table, beating time. Another listens attentively, with two others who approach the table. Farther away stands a peasant with bowed head, playing the violin. A woman nurses her child. A little boy gives food to a dog.

Panel, 13 inches by 17 inches—or 12 inches by 12 inches, according to Sm.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 215.

In the collection of the Elector of Cologne.

Sale.—François Pauwels, Brussels, August 22, 1803 (933 florins, Van Bréc).

524a. A Concert.—Supposed to contain portraits of A. van Ostade, his wife, and his father.

Sale.—Edward Coxé, London, April 23, 1807.

525. Peasants at Music in an Interior.—Beside a window in the left foreground three peasants and a woman sit at a table. One man plays the fiddle; another man, with a pipe in his hand, listens. Farther back, at the fireside, are other men and a woman with a child. On the floor lie rustic utensils.

Panel, 17 inches by 20 inches.

Sale.—Amsterdam, October 6, 1809, No. 49.

526. Peasants at Music in an Interior.—A man and a woman holding a beer-jug and a glass sit at a table, singing merrily. Another man plays the fiddle; a third man sits by the fire, smoking his pipe.

11 inches by 9 inches.

Sale.—Jurriaans, Amsterdam, August 28, 1817, No. 44 (500 florins, Bekkering).

527. Peasants at Music at an Inn. Sm. 65.—In the foreground of a room are four men and a woman. Four are seated. The nearest man plays the fiddle, accompanying a man to the left who sings from a sheet of music which he holds in his hand. The fourth man stands opposite the fiddler, holding a full glass. A jug is on a chair behind him. [Compare 532.]

Panel, 14½ inches by 11½ inches.

Engraved by Liart in 1783; and by Joh. Heudelot in the Basan collection. Possibly the original of the print by J. de Visscher (532).

In the collection of Sir Joshua Reynolds, 1783.

527a. A Hurdy-Gurdy Player, with Three Peasants singing.—A child dances with a puppy. Very fine light and shade.

Signed in full; panel, 8 inches by 10 inches.

Sale.—Ch. Sedelmeyer, Vienna, December 20, 1872, No. 130 (1605 florins).

528. Peasants at Music.—In the centre of a room a man and woman sing to the accompaniment of a bagpiper standing behind them. On the right, a peasant and two children warm themselves at the fire. On the left, in shadow, a man with a jug is seen in relief against a grey wall in full light.

Signed in full; panel, 11½ inches by 14 inches.

Sale.—Auguiot, Paris, March 1, 1875, No. 22.

529. The Singers.—A peasant lights his pipe. A little girl eats out of a very large bowl. Two peasants sing to the accompaniment of a bagpiper.

Dated 1632.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1882*, p. 33.

In the Marcille collection.

Sale.—Duchesse de B[o]jano, Paris, January 1882 (2010 francs).

530. A Hurdy-Gurdy Player, with Singers.—In a barn-like interior an old peasant stands grinding his hurdy-gurdy; three persons seated in front of him sing to his accompaniment. At the door is a boy with a dog.

Signed, and dated 1649; panel, 10 inches by 15 inches.

Sale.—Würster, Cologne, June 15, 1896, No. 203.

530a. Peasants singing and smoking.

Panel, 16 inches by 12½ inches.

Sale.—Wilson and others, London, May 24, 1901, No. 68.

531. THE MUSIC-LESSON.—An interior with four figures. In the left foreground a woman with a music-book rests her right arm on the table. To the right of her sits a man playing the fiddle. Behind stands a man wearing a red cap, and holding a jug and a beer-glass. To the left, behind the woman, sits an old man. A good picture of the late period.

9½ inches by 7½ inches.

Mentioned by Waagen, iii. 207.

Exhibited at the Guildhall Art Gallery, London, 1903, No. 146.

Sales.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 53 (£42, V. Cuycke).

A. Hope, London, June 30, 1894, No. 50 (£246:10s., M. Colnaghi).

In the possession of the London dealer Martin Colnaghi, 1903.

531a. Four Peasants singing and playing in an Interior.

Panel, 15 inches by 21½ inches.

Sale.—Trustees of the late Sir Robert Loder, Bart., London, May 29, 1908, No. 532 (£115:10s., Paterson).

532. A Concert. Sm. 248.—Four men and a woman are grouped round a table. Four are seated. One man has risen from his seat on a bench, holding a glass, to compliment the musicians seated opposite him. The nearer of them, with his back to the spectator, plays the violin; his companion to the left sings. At the back are a bed in a recess and steps leading to another room. [Possibly identical with 527.]

Described by Sm. from an engraving by J. de Visscher.

533. A FIDDLER WITH TEN OTHER FIGURES.

Dated 1650.

Not mentioned in W. Bürger's 1859 catalogue, or by Lafenestre.

In the collection of the Duc d'Arenberg, Brussels.

534. A FIDDLER AMONG PEASANTS.—In the courtyard of a cottage, the dark interior of which is seen through a wooden door on the right, three peasants sit at a table. The man on the left, wearing a red jacket and a fur cap, holds his clay pipe in his left hand. The man seated on the right, wearing a blue jacket but no cap, holds his pipe in his right hand which rests on the table. A grey-bearded man in the centre has stuck his pipe in his cap, and holds a beer-glass in his left hand. Behind him a fourth man looks over his shoulder. In half-shadow to the right sits a woman nursing a child. The fiddler, in a jacket and blue apron, stands in the right foreground, facing left. Beside him, a boy feeds a dog. It is fine in colour, but seems to have been slightly repainted.

Signed in full on the right at foot, and dated 1644; panel, 14 inches by 18½ inches.

Mentioned by Von Pflugk-Harttung in *Repertorium für Kunstwissenschaft*, 1885, viii. p. 89.

Sales.—D. W. Acraman.

G. T. Braine, London, 1857 (£110, Woods).

Thomas Howard, London, 1873 (£141 : 5s., Sedelmeyer).

Purchased by Weber in 1883 from a Paris dealer.

In the Weber collection, Hamburg, 1907 catalogue, No. 258 (old No. 220).

535. INTERIOR WITH MEN AND WOMEN AND A HURDY-GURDY PLAYER.

Signed, and dated 1653 ; 15 inches by 21½ inches.

Sale.—Earl of Dudley, London, June 25, 1892, No. 17.

In the collection of George Salting, London.

536. THE WANDERING MUSICIAN AT THE INN (or, Boors regaling). Sm. 101, and Suppl. 57.—In the centre two peasants sit at a table. The nearer man, wearing a green jacket and a red cap, sits with his back to the spectator, with his left arm over the back of his chair. The other man, to the right at the farther side of the table, faces the spectator ; he wears a blue jacket and a green cap ; with his right hand he grasps a tall glass on the table. To the left of the nearer man, a third man, reclining on a bench, lights his pipe at a charcoal pan. On the floor in front of him is a dog. Behind him an old man stands, cap in hand, saluting a woman. To the right of the table stand an old man, playing a hurdy-gurdy, and a young fiddler. In the right middle distance a pig is eating. To the left are a peasant and a woman. Nearer the front is a dog.

Signed, and dated 1643 ; panel, 17½ inches by 23½ inches.

Exhibited at Vienna, 1873, No. 150, by Sedelmeyer.

Sales.—P. Locquet, Amsterdam, September 22, 1873, No. 275 (310 florins, Fouquet).

Calonne, Paris, April 21, 1788 (965 francs).

Montaleau, Paris, 1802 (1500 francs).

London, 1807 (£110 : 5s.).

London, 1836 (£110 : 5s., Coleman).

In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).

Sales.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 72 (13,000 francs, Viardot).

Louis Viardot, Paris, April 1, 1863.

Ch. Sedelmeyer, Vienna, December 20, 1872, No. 129.

In the collection of Max Kann, Paris.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 103.

In the collection of the late C. T. Yerkes, New York, 1904 catalogue, No. 70.

537. The Wandering Musician at the Inn. Sm. 135, and Suppl. 105.—The most prominent group includes two men and a woman before the hearth on the left. The woman leans against a table behind her, and takes a glass of beer from a jovial old man, hat in hand. Beside him stands another peasant holding a pipe and a pewter pot. Behind this group, three other peasants sit at the table in half-shadow. One of them, leaning his elbow on his knee, smokes quietly. Another man, seated on

a chair, converses with a peasant; the third man looks with a smile at a hurdy-gurdy player, behind whom are two other figures. The light falls on this last group from a window, through which are seen the sky and the tendrils of a vine. On a bench to the left are a pipe and a charcoal pan; on the floor is an earthenware jug. On the right, near an overturned form, is a broom. A bird-cage hangs from the roof.

Signed in full, and dated 1653; panel, 16 inches by 22 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 221.

Sales.—J. van der Marck, Amsterdam, August 25, 1773, No. 236 (1904 florins, B. van Leyden).

Van Leyden, Paris, December 10, 1804, No. 70 (5001 francs, Etienne).

In the Van Saceghem collection, Ghent, 1842 (Sm.).

Sales.—Van Saceghem of Ghent, Brussels, June 2, 1851, No. 75 (58,500 francs, Rothschild).

Th. Patureau, Paris, April 20, 1857, No. 18.

537a. Peasants at Music.—A man plays and a woman sings. Ten other figures.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713 (Hoet, i. 160), No. 13 (201 florins).

538. A Fiddler at an Inn.—In the centre a peasant sits on a bench. Beside him is a woman holding a beer-glass and a pewter pot standing on a cask. A peasant beside her plays the violin; another sits by the fire.

Panel, 12 inches by 9 inches.

Sale.—Bicker van Wijckersloot, Amsterdam, July 19, 1809, No. 42 (385 florins, Josi).

539. A Musician at an Inn.—In a rustic interior a musician accompanies a party of rustic singers, mostly old people.

Panel, 14 inches by 18 inches.

Sales.—Amsterdam, May 10, 1853, No. 87.

Amsterdam, September 7, 1853, No. 62 (200 florins, A. Philip).

A. Hulsen, Amsterdam, May 2, 1854, No. 78.

539a. Rustic Diversions at an Inn.—Seven figures, with a hurdy-gurdy player.

Panel, 8½ inches by 11 inches.

Sale.—F. A. E. Bruyninx, Antwerp, August 1, 1891, No. 90 (14 florins 5).

540. PEASANTS DRINKING, WITH A BAGPIPER.—In an interior.

15½ inches by 22 inches.

Sale.—London, May 13, 1893, No. 65.

540a. A Fiddler with Peasants.—The interior of a kitchen.

Panel, 20 inches by 18 inches.

Sales.—Viscount Falkland and others, London, June 14, 1907, No. 48.

Sir George Dashwood, Bart., and others, London, December 14, 1907, No. 51 (£18 : 18s., Hahn).

540b. An Inn Room, with Peasants, a Fiddler, and a Singer.

Engraved by Willem de Broen.

541. PEASANTS DANCING AT AN INN.—In the foreground of an inn room, which is lighted from the left, a peasant and a woman are dancing. The man wears a hat, a yellow blouse, and white breeches; the woman wears a red dress, a white apron, and a grey jacket. To the right are a bagpiper and, on a platform, a fiddler. Beside and behind them are peasants and women at tables and round a cask smoking and drinking. Golden in tone.

Signed in full on the right, and dated 1637; panel, 20 inches by 26 inches.

In the Gerhardt collection, Budapest; purchased about the year 1894.

542. A RUSTIC COUPLE DANCING AT AN INN. Sm. 138.—In the centre a rustic couple dance to the music of a fiddler who stands on a bench to the right. The man dancing is barefooted; he holds his hat in his right hand, and with his left grasps the right hand of his partner, who rests her left hand on her hip. On the left a boy plays with a dog; and a girl, seated on the floor with her back to the spectator, nurses a doll. Farther to the right is an overturned stool; near it are a leafy branch and the dancer's wooden shoes. On the extreme right, a man sits looking on. Behind him stands a woman holding a beer-glass, close to another man who lays his left hand on her shoulder and raises his hat with his right hand. Other spectators are grouped round the dancers. Through an open door at the back is seen a distant landscape. A good picture. "This capital picture is remarkable for its powerful colouring and effect; and although it was painted in the sixty-fifth year of the artist's age, yet the same careful finishing pervades every part as any of his earlier works possess" (Sm.). [Compare 548.]

Signed, and dated 1675; panel, 17 inches by 14½ inches.

Mentioned by Waagen, ii. 451.

Exhibited at the British Institution, London, 1815.

In the Calonne collection (Sm.). [Compare 548.]

Sales.—Edward Cox, London, April 23, 1807 (£372 : 5s.).

John Dent, London, April 28, 1827 (£488 : 5s., Nieuwenhuys).

In the collection of Richard Foster, Clewer Manor, 1829 (Sm.).

Sales.—Richard Foster, Clewer Manor, June 3, 1876 (£3780, Rutter).

Prince Demidoff, San Donato, Florence, March 15, 1880, No. 1109.

In the possession of the Paris dealer Durand-Ruel.

In the Chicago Art Institute, 1908 catalogue, No. 1.

543. PEASANTS DANCING AT AN INN. Sm. 7.—In the centre of a large room a rustic couple dance to the music of a fiddler standing at the back to the left. At a table to the left, peasants smoke and drink. One sits on the table with his foot on the bench; another, seated on the bench to the right and farther back, turns half-round. In front on the floor lie an overturned three-legged stool, a dog, a branch, and some cards. In front of the table to the left two children play with a doll. At the back, through doors which are thrown open, is a view of a landscape.

Near the doors to the right are other tables with peasants. On the right a woman sits on a chair in front of a long bench ; a man stands before her asking her to dance. In front a man with his back to the spectator sits on an upturned tub. "This is one of the most capital pictures of the master for size and subject. It is painted in his latter time, and although carefully finished, is not so clear as might be wished" (Sm.).

Signed, and dated 1675 ; panel, 21 inches by 28½ inches.

Mentioned by Waagen, iii. 440.

Sales.—Lambert Witsen, Amsterdam, May 25, 1746 (Hoet, ii. 186), No. 2 (1200 florins).

Dulong, Amsterdam, April 18, 1768, No. 3 (1550 florins, Van Diemen).

N. Doekscheer, Amsterdam, September 9, 1789, No. 37 (1825 florins, Van der Vinne).

In the collection of Mlle. Hoofman, Haarlem, 1829 (Sm., who valued it at £525) ; sold by auction at Haarlem, June 5, 1846.

In the collection of A. Tomline, Orwell Park.

In the collection of A. Seymour.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 26.

In the collection the late Alfred Beit, London.

In the collection of Otto Beit, London.

544. PEASANTS DRINKING AND DANCING AT AN INN. Sm. 213.—In the right-hand corner a fiddler sits up high ; to his music a peasant and a woman dance. Other peasants grouped in a circle either look on or smoke and drink. In the right foreground sits a man filling his own glass. Behind him sit a rustic couple, the man with his hat under his arm, and the woman holding a tall glass. Beside them to the right stands a peasant. To the left, behind the dancers, sits a man looking on. Behind the table, to the right beside him, are a loving couple. In the left foreground a dog licks a frying-pan. Various pieces of crockery and domestic utensils stand, hang, and lie about the spacious and lofty room. In the back wall is a high window, not used to light the scene. [Compare 609.]

Signed in full, and dated 1641—though Sm. says 1647 ; panel, 18 inches by 15 inches.

Engraved by J. Suyderhoef (Wussin, 128) ; by Ruters ; and by J. L. Raab. In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich ; 1904 catalogue, No. 370.

545. Peasants dancing at an Inn. Sm. 34, and Suppl. 129.—In a barn-like interior a large company of peasants, about twenty in all, dance and sing. In the right foreground stands the host holding a beer-jug ; he has poured out a glass for a man, who raises his hat in acknowledgment. Near them sits a child on a low stool, near a three-legged stool on which is a plate. On the left are three men drinking. At the back, near an open door, peasants and children watch an old man and a young woman dancing to the music of bagpipes. The scene is lighted from the arched doorway, and from a window above it in the left background. A "fine picture" (Sm.).

Signed in full, and dated 1652; panel, 25 inches by 23 inches.

Mentioned by Descamps; and by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 293.

Sm. notes that J. Suyderhoef engraved a similar subject; the Higginson catalogue of 1842 identified that print with this picture; but the original of the print is 544.

Sales.—Rijersbergen van Cauwerven, Leyden, July 31, 1765, No. 40 (1650 florins); it was in this collection in 1752 (Hoet, ii. 537).

Gerard Braamcamp, Amsterdam, July 31, 1771, No. 151 (1700 florins, P. Fouquet).

Servad, Amsterdam, July 25, 1778, No. 60 (2430 florins, Fouquet).

Clos, Paris, November 18, 1812 (6051 francs, Lerouge).

Dufresne, Paris, March 16, 1816 (12,000 francs).

Delahante, London, 1821 (£493 : 10s.).

Lapeyrière, Paris, April 19, 1825 (15,320 francs).

In the Boursault collection, Paris, 1829 (Sm.); bought as a whole by the dealer Artaria in 1835 for Edmund Higginson of Saltmarsh Castle; this picture was No. 124 in the Higginson catalogue of 1842.

Sales.—Edmund Higginson, London, June 4, 1846 (£997 : 10s.).

Edmund Higginson, London, 1860 (£800, Nieuwenhuys).

J. C. Nieuwenhuys, London, 1861.

Oppenheim, London, 1864 (£735, Nieuwenhuys).

François Nieuwenhuys, Paris.

B[lin], Paris, February 26, 1874, No. 43.

Prince Demidoff, San Donato, March 15, 1880, No. 1134.

Ad. Jos. Bösch, Vienna, April 28, 1885, No. 40 (22,100 florins, Kohlbacher).

In the possession of the Paris dealer Durand-Ruel.

In the collection of the late C. T. Yerkes, New York, 1904 catalogue, No. 71.

546. VILLAGERS MERRYMAKING AT AN INN. Sm.

Suppl. 52.—In the centre a young couple dance to the music of a fiddler standing in the right background. To left and right are peasants looking on. In the right foreground sits a woman in blue, with a little girl standing beside her. An old peasant stands to the right before her, leaning with her left elbow on the back of a chair; she points with her left hand to the dancers. In the left foreground a young peasant in a red jacket and black cap sits on a low stool, with his back to the spectator. To the left of him, and farther back, another man tries to embrace a woman sitting on a chair. In the right middle distance steps lead up to the entrance door, at which a man and woman and another man come in. In the centre foreground is an overturned stool. About nineteen figures in all.

Signed, and dated 1652; panel, 16½ inches by 22 inches.

Etched in reverse by A. van Ostade himself, B. 49.

Sales.—T. Emmerson, London, 1829 (£215 : 5s.).

Tardieu the younger, Paris, March 31, 1841.

Th. Patureau, Paris, April 20, 1857, No. 21.

In the collection of the Marquis de Saint Cloud, Paris.

Sale.—Alphonse Oudry, Paris, April 17, 1869, No. 49.

In the collection of Octave Gallice, Epernay.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1900, No. 26.

In the collection of Henri Heugel, Paris.

546a. Peasants dancing.

Sale.—Amsterdam, April 20, 1701 (Hoet, i. 62), No. 11 (170 florins).

546b. Peasants dancing.

Sale.—Amsterdam, April 17, 1708 (Hoet, i. 117), No. 7—but No. 19 of the original catalogue—(115 florins).

546c. Peasants dancing in an Interior.

Sale.—Jacob Cromhout and Jasper Loskart, Amsterdam, May 7, 1709 (Hoet, i. 133), No. 30 (332 florins).

546d. A Rustic Wedding.

Sale.—Jan Walran Sandra, Middelburg, August 3, 1713 (Hoet, ii. 366), No. 6 (14 florins 6).

546e. Peasants dancing.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 222), No. 33 (87 florins).

546f. Peasants dancing.

37 inches by 42 inches.

Sale.—The widow Visser, Amsterdam, 1733 (Hoet, i. 378), No. 1 (425 florins).

546g. Peasants dancing.—[Pendant to 670s.]

36 inches by 31½ inches.

Sale.—The widow Visser, Amsterdam, 1733 (Hoet, i. 378), No. 2 (490 florins).

546h. Peasants dancing in an Interior.—By Ostade and Dusart.

Sale.—Amsterdam, March 9, 1734 (Hoet, i. 399), No. 13 (60 florins).

546i. Peasants dancing.

Sale.—Jan de Gise, Bonn, August 30, 1742, No. 225.

546j. Peasants dancing.—With a fiddler. In grisaille.

16 inches by 13 inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 46.

546k. A Company of Peasants.—Some dance to the music of a fiddle.

Panel, 17 inches by 22½ inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 122, but not now in the Kassel Gallery.

546l. Peasants dancing at an Inn.—Numerous figures are dancing or otherwise amusing themselves.

Panel, $14\frac{1}{2}$ inches by $26\frac{1}{2}$ inches.

Sale.—De Brouwer the younger, Brussels, July 31, 1788, No. 1 (1825 florins, Castels).

546m. Peasants dancing.

Panel, $8\frac{1}{2}$ inches by 8 inches.

Sale.—J. B. Horion, Brussels, September 1, 1788, No. 117 (200 florins).

547. The Village Wedding. Sm. Suppl. 24.—In a cottage interior the young bride dances with a middle-aged man to the music of a fiddle. The fiddler stands on a stool and sings as he plays. On the right is a group of three guests; one, wearing a violet cap, is in profile, holding a jug. At the back guests are seated round a table. On the right, another party are eating and drinking in an adjacent room.

Panel, 16 inches by $23\frac{1}{2}$ inches.

Sale.—Bertelet, Paris, 1789 (6560 francs, Paillet).

547*. Peasants dancing.—A company of men and women; some are dancing. A pretty girl holds a beer-jug.

Panel, 11 inches by 19 inches.

Sale.—Amsterdam, October 11, 1810, No. 64 (5 florins 5, Posthumus).

547a. Peasants dancing.—In the interior of an inn.

Panel, $16\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

In the collection of Baron de Bedernau.

In the collection of Baron de Castell, Hamburg, July 21, 1824, No. 209.

548. Peasants dancing and drinking at an Inn. Sm. 109.—
[Compare 542.]

Mentioned by Buchanan, *Memoirs of Painting*, i. 249, 294.

Sales.—Ch. Alexandre de Calonne, London, March 23, 1795, No. 77 (£367 : 10s.).

Bryan, London, May 17, 1798, No. 56 (£409 : 10s., G. Hibbert).

In the collection of G. Hibbert, London, 1829 (Sm.).

548a. Peasants dancing in an Interior.—Some loving couples sit together. Others watch them with amusement. A drunken man led by a girl comes down a staircase on the left.

Sale.—Jonkheer V. L. Vegelin van Claerbergen, Leeuwarden, April 6, 1846, No. 70.

549. Peasants dancing at an Inn. Sm. 57.—About twenty-six persons are assembled in a large inn room, with an arched doorway in the left background leading to the open air. Two couples are dancing to the music of a fiddle played by a man who stands near the door. In the left foreground a peasant with his back to the spectator reclines on a bench and looks on. In the right foreground a woman is making cakes at the fireside; a little boy watches her. Near them stands a peasant, with his arm round a girl's waist; they are seen almost from the back. They converse with a man holding a jug who sits in a chair. Behind him sits a man embracing a woman; she holds a beer-glass in her right hand, and

with her left grasps the hand of a child seated on the floor in front of her. Behind them, steps lead up to another room. On the steps a bare-headed man stands singing; he holds up his left hand, in which he holds his clay pipe. Farther up the steps is a young girl. "Le Brun mentions this picture as being one of the most perfect of the master's works" (Sm.).

Signed, and dated 1659, according to Waagen; panel, 17 inches by 23 inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 186; and by Waagen, ii.

254.

Engraved by Daudet in the "Le Brun Gallery."

Sm. wrongly identifies it with the picture of the Count van Wassenaar-Obdam's sale, 1750, which is 800; he probably confused it with another picture which was mentioned by Hoet (ii. 401) as in the Count's collection in 1752, but was not in the sale.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 69 (6940 francs).

Beaujon, Paris, April 25, 1787 (5600 francs).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 160 (2550 florins, J. Yver).

Crawford, London, 1806, No. 28 (£514 : 10s., T. Penrice).

In the Penrice collection, Yarmouth, 1829 (Sm.).

Sale.—John Penrice, London, July 6, 1844 (£1375, Farrer).

In the collection of C. Heusch, London, 1854 (Waagen).

550. Dancing at an Inn.—A man and woman dance to the music of a fiddler, who stands on a bench. Numerous peasants sit at tables. On a staircase to the right stands a man looking down at the gaiety. In front are accessories—an overturned bench and two children playing with a dog and a doll. At the back a door leads to the open air; numerous people are coming in.

Canvas, 20 inches by 16½ inches.

Sale.—Baron von Mecklenburg, Paris, December 11, 1854, No. 8.

550a. A Rustic Wedding.—With dancers, and men smoking and drinking.

Canvas.

Sale.—Brussels, September 17, 1855, No. 1.

551. Peasants dancing.—Three couples are dancing on the right. On the left a stout peasant sits in profile to the right. Behind him, in a raised position, is a bagpiper playing dance music. Formerly ascribed to Isack van Ostade.

Formerly in the collection of Prince Liechtenstein, Vienna, but no longer there.

Described from a steel engraving by L. Beyer in *Die Kunstschatze Wiens in Stahlstich*, Trieste, 1855.

551a. An Inn, with Peasants dancing, drinking, and smoking.—A bagpiper is playing.

Signed with the monogram; panel, 15½ inches by 20 inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 104.

551b. Peasants dancing.

Sale.—London, 1858 (£268 : 15s., with a picture by G. Dou, bought in).

552. A Rustic Couple dancing at an Inn.—In a spacious barn-like interior with many picturesque accessories a large company of peasants are assembled to celebrate the golden wedding of a jovial rustic couple. They are eating and drinking. A musician strikes up a dance tune. An old man with a comical air has risen and invites an old woman to dance. The half-shadow is fine.

Panel, 18½ inches by 15 inches.

Sale.—Khalil Bey, Paris, January 16, 1868, No. 91.

553. Peasants dancing at an Inn. Sm. 75, and Suppl. 30.—In a large rustic interior about twenty-three persons are assembled. Almost in the centre foreground a well-dressed couple dance to the music of a fiddler; the man rests one hand on his hip, and holds his cap behind him in the other hand. Near the fiddler sit two merry peasants and a woman with a child standing at her side. The other people eat and drink at a table. In an adjacent room on the left two men and two women converse; one man drinks. In front are two dogs; one licks a plate. To the left is a cat on a chair. With various domestic accessories.

Signed, and dated 1645; panel, 17½ inches by 26 inches.

Sales.—Regaris, Brussels, 1775 (510 florins).

J. Pompe van Meerdervoort, Soeterwoude, May 19, 1780, No. 4 (1900 florins, Bertels).

Walckiers, 1793.

In the collection of Baron Delessert, Paris, 1829-42 (Sm.).

Sale.—Delessert, Paris, March 15, 1869 (23,500 francs).

554. Peasants dancing at an Inn.—In an inn room a peasant sits on a stool, playing the fiddle. An old peasant couple dance to the music, while others stand round and watch them. A boy drinks from a jug which his laughing mother hands him. Various accessories.

Signed, and dated 1636; panel, 17 inches by 20 inches.

Sales.—Vanderbueken of Louvain, Brussels, 1840.

J. J. Chapuis, Brussels, December 4, 1865, No. 293 (1325 francs, De Haest of Antwerp).

Antoine Sils, Antwerp, March 21, 1882, No. 34.

554a. Peasants dancing and Love-making.

Panel, 17 inches by 20 inches.

Sale.—Berkeley Sheffield and others, London, April 28, 1902, No. 45.

554b. Peasants dancing in an Interior.—Some sing, drink, and smoke.

Panel, 18 inches by 26 inches.

Sale.—Van der Oudermeulen and others, Amsterdam, April 11, 1904, No. 991.

555. The Little Dancing Party in the Barn.—On the right, near the open door of the barn, a fiddler and a bagpiper, standing on a raised

platform, play dance music. A couple dance in front of them. At the door, through which bright daylight enters, a stout man sits facing the spectator; behind him is another man. In front of these, but not in the full light, are two peasants, one of them with his back to the spectator. In the left centre, behind two children playing with a jug on the floor, are another couple dancing. Between the two couples two other seated figures are seen at the back. On the ground in front a puppy gnaws a bone.

Described from an engraving by J. de Visscher (Wessely, 57).

556. The Village Wedding (or, "Het Boere Bruijtje"). Sm. 185.—In a spacious barn six persons are grouped round a table on the right. A girl with a garland on her head sits on a bench in profile to the right; a peasant seated to the left kisses her. On the left, farther back, a girl with a garland on her head, apparently the bride, sits behind a table, facing the spectator; above her is a rustic canopy, close to the wall. Beside her to the left stands a peasant; two others recline at the table. Farther left, where the barn goes back, a young fiddler and a youth with a hurdy-gurdy are playing. Farther left, three peasants converse. Behind them, in half-shadow, are other figures. In the extreme right of the middle distance sits a drunken peasant.

Described from an engraving by J. de Visscher (Wessely, 58).

557. BOISTEROUS PEASANTS AT AN INN.—A peasant and a woman dance madly to the music of a fiddler who stands on a cask. Five peasants look on, drinking and conversing. A good early work.

Panel, 15 inches by 24½ inches.

Exhibited in the Hoogendijk collection, Rotterdam, 1899, No. 2.

In the Hoogendijk collection, The Hague; now exhibited on loan at the Rijksmuseum, Amsterdam; 1907 catalogue, second supplement, No. 18216.

558. BOISTEROUS PEASANTS AT AN INN.—A peasant with a jug in his left hand stands singing in front of a tub-chair; another peasant embraces a woman seated at his side. By the fireside are other figures. An early work of little importance.

Panel, 7½ inches by 9 inches.

In the Zweibrücken Gallery.

In the Augsburg Museum, 1899 catalogue, No. 584.

559. A BALLAD SINGER AND SEVEN OTHER FIGURES.—An early work.

In the collection of Earl Brownlow, Belton House, Grantham.

560. PEASANTS AT AN INN.—Peasants drinking. An old woman with a boy feeding a dog. Farther back is a man smoking a pipe; beyond is a man embracing a woman. An early work, much repainted.

17 inches by 23 inches.

In the Caen Museum, Mancel collection; 1897 catalogue, No. 16.

561. BOISTEROUS PEASANTS AT AN INN.—In the right foreground of a humble room a drunken peasant dances. To the left of

him, a little way back, another man, seated on a low stool, turns round to the dancer, and drinks to him from a beer-glass which he holds up in his right hand. Behind them to the left is a group of three peasants with an old woman. The figure of the man on the stool is the most vividly lighted. An early work, recalling the style of Isack van Ostade.

Signed, and dated 1635 (probably, and not 1675 as the catalogue states); panel, 8 inches by $9\frac{1}{2}$ inches.

In the Darmstadt Museum, 1885 catalogue, No. 361.

562. BOISTEROUS PEASANTS AT AN INN.—In the immediate left foreground a fiddler sits in profile to the right, seen as a silhouette. In the centre foreground a man lies on the floor with his back to the spectator; he leans on his right elbow, and holds up in his left hand his clay pipe. On the right dance an excited couple. At a table in the centre, three peasants look on, with animated gestures. Behind them to the right some steps lead up to a door. Over the lower half of the door, the hostess, holding out a pot in her right hand, looks down at the dancers. Formerly attributed to Isack van Ostade, then to Brouwer, and then again to Isack; but unquestionably a genuine early work by Adriaen van Ostade.

Signed in full, but not clearly, on a bench to the left; panel, $15\frac{1}{2}$ inches by 22 inches.

In the Dresden inventory of 1722, No. A413.

In the Royal Picture Gallery, Dresden, 1908 catalogue, No. 1395.

563. PEASANTS SINGING AND DRINKING.—Men and women. A cat is asleep in the centre. A rather sketchy early work.

$12\frac{1}{2}$ inches by 20 inches.

In the National Gallery of Ireland, Dublin, 1890 catalogue, No. 32.

564. A RUSTIC COMPANY IN A COTTAGE.—A low wall divides the room into two. A man holding a jug and a pipe sits on a bench, talking. Another peasant and an old woman, seated beside a cask serving as a table, are listening. Behind them, the host chalks up the score on a board. In a rude arm-chair in front a third man sits lighting his pipe. Farther back are a woman, a peasant asleep in a basket, a puppy, and other objects. The figures are very ugly, but the lighting is good. An early work, dating from about 1635.

Signed in full on the right at foot; panel, 17 inches by $13\frac{1}{2}$ inches.

In the Gotha Museum, 1890 catalogue, No. 116.

565. BOISTEROUS PEASANTS AT AN INN.—In the right centre foreground a man and a woman sit facing the spectator on a bench, and sing. The man holds a music-sheet, which the woman seated to the left grasps with her left hand. She wears a blue dress, a pink jacket, and, on her head, a garland over a soft cap; she holds a large beer-jug in her right hand. Behind them stands a man dressed in light-green with a tall hat. To the right of this group a peasant, seen half from the back, holds both the hands of a woman in black and yellow, and tries to pull her from her chair. Another peasant, seated beside her to the left, holds her back. Beside them stands another jovial woman with a white

cap, holding up a goblet in her right hand. To the left of her, in a raised position, stands a fiddler; he stretches out both his arms, and holds his fiddle in his left hand and an earthenware jug in his right. Behind him to the right are seen the heads of other persons. On the left, in half-shadow, a peasant embraces a woman; in front of them is a little dog; another man farther to the left tries to pick the lover's pockets. In the right middle distance, a man is dozing at a table. Another man lies on the ground drunk. In front is a three-legged stool; near an overturned bench; on the floor are a plate, a pipe, and a pewter pot. In the middle of the back wall, which is strongly lighted, hangs a carpet. An excellent pen-sketch of the principal group is in the Von Beckerath collection in the Berlin Print-Room. [Compare 594.]

Signed in full on the right at foot on the shadowed side of the overturned bench, and dated 163-; panel, 19 inches by 25 inches.

Purchased from the London dealer Martin Colnaghi in 1894 for The Hague (for 2460 florins).

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 580.

566. BOISTEROUS PEASANTS AT AN INN.—Eight figures in front of a strongly lighted back wall. On the right is a bag-piper; next come four singers, of whom one holds a jug and another a sheet of paper. Also there are three children. The prevailing tone is yellowish brown, with blue, purple, and pink local tints in the costumes. An early work.

Panel, 12 inches by 17 inches.

In the Copenhagen Museum, 1904 catalogue, No. 2566.

567. A COUNTRY INN.—Catalogued as by Isack, but certainly the work of Adriaen van Ostade.

Signed, and dated 1639; panel, 10 inches by 8 inches.

Exhibited at Mainz, 1887, No. 165.

In the collection of the late St. C. Michel, Mainz.

568. BOISTEROUS MEN AND WOMEN IN A COTTAGE INTERIOR.—On the left sits a man, holding a jug in his right hand and a pipe in his left; he looks towards the right foreground, where a man is pulling a woman backwards on to the floor. Behind them are an old woman seated smoking a pipe and a humpbacked man standing in profile to the right. In the back wall to the left is a cellar door. To the right are beams. [Pendant to 569. Possibly identical with 587a.]

Signed in full on the right at foot; panel, 11½ inches by 14 inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 372.

569. BOISTEROUS PEASANTS AT AN INN.—In the left centre a peasant sits on a bench in profile to the right. He raises his glass in his right hand to give a toast, and lays his left arm on the shoulders of a woman who embraces him. In the immediate right foreground an old peasant, seen from the back in a three-quarter view, sits facing left with his legs crossed; his left hand, which hangs down, holds a jug. Between

him and the two others, but farther back, are a drunken peasant and a woman holding a pipe in her left hand. On the floor in front is a foot-warmer with a charcoal pan on it. On the left stands a peasant holding an earthenware jug; farther back sit a peasant and a little girl. [Pendant to 568. Possibly identical with 587.]

Panel, $11\frac{1}{2}$ inches by 14 inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 373.

570. BOISTEROUS PEASANTS AT AN INN.—At a table in the centre, a peasant, seen from the back in a three-quarter view, sits in a three-legged arm-chair. He stretches out his right hand on the table; his left arm rests on the arm of the chair. He watches a peasant, seated behind the table, who looks into an empty jug lying on the table. A third man stands at the back. By the fireside to the left, in shadow, is a woman in profile to the left. To the right of her is a dog; behind her are two or three children. In the right foreground is an overturned bench, with a cask behind it. Still very early in style, in respect of the execution.

Signed in full, and dated on the bench 1641; panel, 8 inches by $11\frac{1}{2}$ inches.

Lithographed by C. Nanteuil in the La Caze collection.

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1903 catalogue, No. 2506.

571. BOISTEROUS PEASANTS.—A man tries to embrace a woman. Farther away is another man. An early work.

Signed in full on the right at foot; panel, $12\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Mentioned by Bode in the *Zeitschrift für bildende Kunst*, 1872, p. 184.

In the Festetics collection.

Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 78.

In the possession of the Paris dealer C. Brunner, June 1908.

572. BOISTEROUS PEASANTS DRINKING.—Twelve figures. A very pale early work. [Compare 573.]

In the Charley collection, Paris.

573. PEASANTS.—An early work in the same style as 572.

In the Charley collection, Paris.

574. BOISTEROUS PEASANTS.—About ten figures in front of a brightly lighted back wall. One man plays the fiddle. A very early work.

In the collection of H. Heugel, Paris.

575. Boisterous Peasants at an Inn.—In front a man is romping with a woman on the floor; she clutches his hair. Behind them to the left stands a man holding a jug, who watches them. A woman holding a wine-glass sits by a cask; beside her stands a child. In the right background several persons with children are round a fire. A man takes a woman by the shoulders; another man climbs a ladder to a hatchway. In a fine bluish-grey tone.

Signed in full on the right near an overturned three-legged stool panel, 17 inches by 23½ inches.

In the collection of Colonel Legh, High Legh Hall, Knutsford, Cheshire.

In the collection of L. Venon, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

576. Dwarfs dancing at a Village Inn.—Among them is a woman. In front are nine figures; two are at the back. On a bench to the right are a jug and a cloth. At the back is the fireplace.

Panel, 9½ inches by 11½ inches.

In the possession of the Paris dealer F. Kleinberger.

576a. Drunken Peasants at an Inn.—[Possibly identical with 588 or 591. Pendant to 617a.]

Exhibited at St. Petersburg, 1908, No. 369, as a Bega.

In the collection of I. P. Balaschschew, St. Petersburg.

577. AN INTERIOR WITH THIRTEEN FIGURES.—In the left foreground, round a fire, are grouped five peasants. Farther to the right, another group of five peasants play backgammon; the light from a window falls on them. At the back are a man sleeping with his head on his elbow, and two boys. An early work, in the style of Isack van Ostade.

Signed in full on the left-hand edge in deep shadow; panel, 17 inches by 24½ inches.

In the collection of Sir F. Cook, Bart., Richmond, Surrey.

578. BOISTEROUS PEASANTS AT AN INN.—In a cottage some men and two women are grouped round a table. In the right foreground one man is spitting. Another man, seated to the left, pipe in hand, looks admiringly at a comrade who dances while holding a glass of wine in his left hand. Behind the two men is a little boy holding a large pewter pot. Farther away, a peasant with his back to the spectator stands by the door. In the right middle distance two lovers sit on a bench. Nearer the front a little girl seated on the floor asks a boy for soup; he is just taking a bowl from a table. On the floor are playing-cards, hens, and a dog gnawing a bone.

Signed in full at foot, and dated 1642; panel, 17 inches by 22 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 955.

579. At the Inn.—In the left foreground a man with his back to the spectator holds a stick in his left hand. Farther away, a man who has been drinking sits on a chair, stretching out his hands, in one of which he holds an empty jug, and singing to the music of a bagpiper standing behind him. Near them a smoker leans on a table. This may be a genuine early picture, but is not free from doubt. It hangs in a dark room and cannot be accurately judged.

Panel, 5½ inches by 6½ inches—originally oval, but afterwards made rectangular.

In the La Caze collection at the Louvre, until 1872, when it was transferred to Rheims.

In the Rheims Museum, 1881 catalogue, Dutch School, No. 7.

580. PEASANTS DRINKING IN A BARN.—Six figures in front; three others to the right. This is attributed in the catalogue to A. Brouwer, but is a genuine early work by A. van Ostade, with the typically vivid lighting in a yellow tone.

Panel, 16 inches by 20½ inches.

In the Rennes Museum, 1884 catalogue, No. 76.

581. A GROUP OF SEVEN FIGURES IN AN INTERIOR.—An early work; the lighting is characteristic of this period. There are touches of light red, blue, and green in the costumes.

Signed in full, and dated 1635.

In the Stroganoff collection, Rome.

582. BOISTEROUS PEASANTS AT AN INN (or, The Salutation). Sm. Suppl. 46.—On the right, in a large room, a stout old woman, wearing a blue gown and yellow apron, sits in profile to the left, leaning back comfortably in her chair. She holds in her right hand a tall glass, and with a smile on her face speaks to a peasant who has just entered. He takes off his hat to her with his right hand, and holds a clay pipe in his left. Behind the old woman to the right, a peasant taps a cask; behind him is a fiddler. Farther back at the table to the right are three peasants; one is drunk. At the table to the left are a man and a woman with a child on her lap. In the background three peasants converse at a doorway leading to the garden. On the floor in front are playing-cards, vine-leaves, a broom, dishes, and other things. This picture is in the style of The Hague picture of 1662 (636), and marks the transition from works with light and shade mainly to those in which the local colour is more pronounced. [Pendant to 473, according to the Stockholm catalogue.]

Signed in full on the left at foot, and dated 1660; panel, 18 inches by 16 inches.

In the Duke of Mecklenburg's palace, Ludwigslust, 1842 (Sm., who valued it at £472 : 10s.).

In the Schwerin Museum, 1882 catalogue, No. 761.

583. A COMPANY OF PEASANTS.—In the centre are a loving couple. A man seated to the right and another man standing on the left are amused at the lovers. Behind them are two other persons. The principal group is in full light. An early work.

In the collection of W. A. Clark; exhibited on loan at the Corcoran Gallery, Washington, D.C., 1908.

584. A VILLAGE INN WITH FOUR DRUNKEN PERSONS.—In the right centre a peasant sits leaning back at a table, and holds a jug on his right thigh. To the left of him, behind the table, an old woman with a cap sits facing the spectator; she is eating broth with a spoon out of a plate. Behind her stands another peasant, wearing a tall felt hat; his right hand is thrust into the breast of his coat. In the

left foreground, in shadow, a fourth person sits in profile to the right. The light comes from the left through a square open window. On the right are two tubs and a jug.

Signed in full, and dated 1653; panel, small.

In the collection of Count Czernin von Chudenitz, Vienna, No. 100.

585. BOISTEROUS PEASANTS AT AN INN.—In the left centre, where a wall, with a chimney-piece, goes away to the back, an old peasant couple dance to the music of a bagpiper who stands to the right in a raised position. At the piper's feet sits a peasant, with his back to the spectator, looking on. He holds an earthenware jug in his right hand and raises his cap in his left. The dancers are in full light. On the right, and nearer the front, slightly in shadow, a peasant sits at a table, holding his glass in his left hand and caressing with his right the left hand of a woman, who sits to the left of him and laughingly responds to his endearments. Farther away, in front of the table, another peasant sits on a bench on which he rests his left leg; he fills his pipe, and looks with a smile at the spectator. In the left foreground, in deep shadow, two children play. A good and interesting work of the early period.

Panel, 20 inches by 31½ inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 596.

586. AN EARLY WORK WITH SMALL FIGURES.

In the collection of Dr. M. Strauss, Vienna.

586a. A Company of Boisterous Peasants.

Sale.—Adriaan van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 88), No. 12 (460 florins).

586b and c. Two Companies of Peasants.—Pendants. Early works.

Sale.—Jan Walran Sandra Middelburg, August 3, 1713 (Hoet, ii. 366), Nos. 3 and 4 (6 florins and 2 florins 4).

586d. Drunken Peasants.

9 inches by 8 inches.

Sale.—Cornelis van Lill, Dordrecht, June 18, 1734 (Hoet, ii. 93), No. 28 (100 florins).

586e. A Peasant Scene.—A woman strikes a man on the head with a slipper.

Sale.—Jan de Gise, Bonn, August 30, 1742, No. 123.

586ee. A Rustic Interior with Merry Peasants.—They drink, smoke, and dance.

Dated 1644; circular panel, 10 inches across.

Sale.—N. Tjark and others, Amsterdam, November 10, 1762, No. 14 (73 florins, Slagregen).

586f. Peasants singing and drinking.—In an interior. A woman nursing a child.

Panel, 13½ inches by 10 inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 128.

587. Boisterous Peasants at an Inn. Sm. Suppl 2.—In the centre a man is singing. He lifts his glass of beer, and embraces a woman who strokes his face. Behind him stands a laughing man with a jug in his hand. At the back, a boy and a girl eat broth. A peasant in half-shadow in the foreground watches the merriment. [Possibly identical with 569. Pendant to 587a.]

Panel, 11 inches by 14 inches.

Sale.—Servad, Amsterdam, June 25, 1778, No. 63 (335 florins, with pendant, Wubbels).

587a. Boisterous Peasants carousing in a Barn. Sm. Suppl. 2.—Men and women are amusing themselves. Bright sunlight. [Possibly identical with 568. Pendant to 587.]

Panel, 11 inches by 14 inches.

Sale.—Servad, Amsterdam, June 25, 1778, No. 64 (335 florins, with pendant, Wubbels).

588. Drunken Peasants at an Inn.—A drunken peasant has fallen down in front. A woman tries to help him up. On the right sit two peasants. One leans his arm on his chair and holds a large jug in the other hand. The second peasant holds a jug and a beer-glass, and stretches his right leg on a bench, while he talks to another man. Behind him are two figures; one leans both arms on the table, near a charcoal pan. On the other side, near the fire, are two other figures with a child. [Possibly identical with 576a or 591.]

Panel, 13½ inches by 18½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 356 (25 florins, Beekmans Lutzghen).

589. Boisterous Peasants at an Inn.—The principal group includes some peasants drinking and a loving couple. Farther away, men and women dance to the music of a fiddler. In front, a woman takes food out of a pot.

Panel, 18 inches by 24 inches.

Sales.—H. A. van der Heuvel, Utrecht, June 27, 1825, No. 46 (900 florins, bought in).

Utrecht, April 27, 1827, No. 20 (900 florins).

590. Peasants carousing at an Inn. Sm. Suppl. 125.—In a lofty rustic interior are five men, two women, and two children. A droll old man carries in a comrade on his back; another man, seated near a little table in the centre, drinks to him. On the left sit a jovial old woman in a profile view and an old man who scratches his head. In front on a bench are a large stoneware jug and a charcoal pan. "The figures are here represented of a larger size than usual, and are painted with great freedom of hand, and relieved by a powerful effect of light. An early production" (Sm.).

Panel, 20½ inches by 19 inches.

In the possession of the London dealer Smith, 1842 (Sm.).

In 1843 sold to the widow Cougham (?).

591. Boisterous Peasants at an Inn.—A peasant, seated on a chair in front, turns to the right; he has a pipe in his left hand and grasps with his right a jug held between his knees. In the centre another toper sits on the edge of a wooden bench, leaning back against a table: he holds a glass and laughs at the host, who stands with folded arms in front of him and looks with a vexed air at a drunkard on the left. On the table sits a man filling his pipe; behind him is another figure. On the left a drunken old man is supported by a woman who is seated. By the fireside at the back are two other drinkers; one sits, bending down to the hearth. A jug stands on a foot-warmer; there are other accessories. Wrongly attributed by Sm. to Isack van Ostade and described among his works (Sm. 1); assigned to Isack also in the Comte de Vence sale catalogue. [Pendant to 618. Possibly identical with 576*a* or 588.]

Panel, 15½ inches by 21½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 100.

Engraved by J. Pelletier as "Les Plaisirs des Buveurs."

Sale.—Comte de Vence, Paris, February 11, 1761 (260 francs, with pendant).

In the collection of M. E. A. J. van den Mersche, Ghent, 1791.

In the collection of Countess Vilain XIII., Schloss Wetteren, 1827.

Sale.—Count Ph. Vilain XIII. and De R——, Paris, May 2, 1857, No. 9.

591*a*. An Old Man embracing a Woman.—Several figures.

Signed with the monogram, and dated 1670; panel, about 7½ inches by 10 inches.

In the Von Tettau collection, Erfurt, 1863 (Parthey, ii. 208).

591*b*. Peasants at an Inn.—Four grotesque persons sit at a table. One plays the bagpipes.

Signed; panel, 8 inches by 6½ inches.

Sale.—Richardt, Rotterdam, October 26, 1882, No. 43.

591*c*. A Tavern Scene.—A company of peasants laughing at one of their number whom his wife leads away.

Panel, 12½ inches by 10½ inches.

Exhibited in the Rupprecht Exhibition, Munich, 1889, No. 197.

591*d*. A Tavern Scene.—In the foreground a man and a woman clink glasses.

Panel, 9½ inches by 12 inches.

Exhibited in the Rupprecht Exhibition, Munich, 1889, No. 255.

592. Boisterous Peasants in a Barn.—In the centre a man lies on his stomach, close to the stool on which he had been sitting. To the right of him, two men and a woman are grouped round a half-cask serving as a table; they laugh at the fallen man. The nearer man, seated on a stool facing left, holds a pot on the cask, from which he and a woman seated to the left of him are eating. Directly behind the prostrate man,

an old woman, in profile to the left, sits cleaning mussels. On the floor in front of her is a large pot. To the left of her, and farther back, another peasant, holding a covered jug in his right hand, sits facing the spectator. In the left foreground are accessories—a cask with a jug on it. Through a square open window in the back wall is seen another room in shadow. On the right, separated by a half-wall, is another barn-like interior.

Broad in proportion to its height.

Described from an etching by K. von Siegl in the *Zeitschrift für bildende Kunst*, 1889.

In the possession of the Vienna dealer H. O. Miethke in or shortly before 1889, and disposed of by him.

593. BOISTEROUS PEASANTS.—In an interior. A peasant has thrown a woman down. Other men look on and laugh. The nearest man standing on the right holds a jug in his left hand. In the right foreground two figures are by the fireside. A very early picture, dating from 1630-40, and very closely related in style to the work of Isack van Ostade. Somewhat damaged.

Signed on the left hand at foot; 13½ inches by 18 inches.

Sale.—Merlo, Cologne, December 9, 1891, No. 132 (170 mark).

594. BOISTEROUS PEASANTS AT AN INN.—In the centre foreground of a room in a village inn two old people perform a grotesque dance. The woman with a garland on her head seems to play the part of a young bride. On a bench behind them in the centre stands a bagpiper. To the right of the dancers an old woman holding a jug in her left hand is seen in lost profile, seated on a low chair. Farther to the right and left are laughing spectators. An early work, in the style of 565.

Signed in full; panel, 15 inches by 19½ inches.

In the collection of O. B. Friedmann, Vienna.

Sales.—Amsterdam, May 16, 1877, No. 25.

G. Habich, Kassel, May 9, 1892, No. 115 (1300 mark, Steinmeyer).

595. A Merry Company.—In a poorly furnished room are three peasants singing to the music of a fiddler. Another man, holding a glass, looks on laughing.

Panel, 12 inches by 10 inches.

Sale.—Brade and others, Cologne, December 17, 1897, No. 244.

596. BOISTEROUS PEASANTS AT AN INN.—An old woman jests with a drunken peasant, while a man standing on the left and another seated on the right look on and laugh. Farther back are two peasants and a child. An early work.

16 inches by 20 inches.

Sale.—Berlin, March 20, 1900, No. 57.

597. AN INTERIOR WITH MERRY FIGURES.

Signed in full.

Sale.—George Smith, London, May 8, 1901, No. 302 (£31 : 10s.)—noted by A. Bredius.

598. A RUSTIC INTERIOR.—A party in full light. Very early but unattractive.

Sale.—Verschuer and others, Amsterdam, November 26, 1901, No. 423* (230 florins).

599. PEASANTS DRINKING AT AN INN.—On the right a man comes downstairs. An early work ; the light and shade are strongly emphasised in a brown tone.

Panel, 18 inches by 22 inches.

Sale.—Duke of Cleveland, London, March 8, 1902, No. 30 (£220 : 10s.).

600. INTERIOR WITH PEASANTS.—In the brownish tone of the early works, with only restrained local colours in the costumes.

Panel, 10 inches by 13 inches.

Sale.—Amsterdam, December 9, 1902, No. 48 (800 florins, Valk).

600a. Merry Peasants at an Inn.

Panel, 9 inches by 11 inches.

Sale.—Cunliffe, London, May 9, 1903, No. 130.

601. A Country Inn.—In the left centre of a spacious room, lighted from an open window on the left, an old peasant holding up a large goblet in his left hand dances by himself. To the left in front of him, another man sits on a chair, watching him. To the right of the dancer sits an old woman on a chair, in profile to the left ; an old man seated on the left, a little behind her but facing the spectator, strokes her chin. In front of her is a little child. To the right, in shadow behind this group, are a peasant with a jug and two children at a pump. Directly behind the old man and woman are seen the head and back of a man standing up. Numerous accessories.

Signed in full on a tub to the right, and dated 1661 ; panel, 24 inches by 29 inches.

Sales.—Prince Demidoff, San Donato, near Florence, 1880.

J. L. Menke, Brussels, June 1, 1904, No. 55.

602. Boisterous Peasants.—In a barn-like interior a peasant and a woman seen from the back dance wildly. To the right of them, a fiddler stands playing on a cask. A loving couple, also seen from the back, sit in front of him. In the left middle distance a woman gives her little child drink from an earthenware jug. Other peasants sit at the back, carousing. In the extreme left background is a peasant ; to the right of him is a staircase leading to an upper floor. On the floor in the centre foreground is a round jug, with a pipe lying to the left of it.

Signed to the right on a cask, "A V O"ⁿ ; panel, 15 inches by 18 inches.

Sale.—J. L. Menke, Brussels, June 1, 1904, No. 56.

603. Boisterous Peasants at an Inn.—In the centre an excited peasant holds up his glass and weeps. A woman in a white apron takes him by the chin and tries to soothe him. In the immediate right foreground

sits a wayfarer, knocking the ashes out of his pipe; he turns his back to the spectator and has pulled his plumed cap down over his face. A little child rubs his nose on the light sailor's breeches worn by the drunkard.

Panel, $10\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sale.—P. Mersch, Berlin, March 1, 1905, No. 76.

604. FOUR PEASANTS AT AN INN.—In a large barn-like interior with a high thatched roof two peasants sit conversing in the left centre, at a cask serving as a table. The man to the left sits astride on a bench, facing the spectator; he leans his head on his left hand and holds his pipe in his right. Between them, and behind the cask, stands a third man. A fourth stands in profile to the right by a post in the right foreground. A dog lies on the floor. An early work.

Signed in full; panel, 12 inches by 15 inches.

Sale.—L. Bloch of Vienna, Amsterdam, November 14, 1905, No. 53 (810 florins).

605. BOISTEROUS PEASANTS AT AN INN.—There are two groups. In the left centre is a group of peasants drinking and smoking; one man in a blue jacket and red cap stands in profile to the right; another is seen almost from the back; a man in the centre foreground sits on a chair behind a basket, a jug, and a wheel which are thrown down together. On the right, and farther back, is another group; a rustic couple dance to the music of a fiddler standing behind in a raised position, and other peasants look on. In the extreme right-hand corner at the back a man embraces a half-drunken old woman seated on a chair. On the back is an old heraldic seal.

Signed in full on the left, and dated 1643—or 1642, according to the Gsell sale catalogue; panel, $18\frac{1}{2}$ inches by 26 inches.

In the Schönlanke sale, Cologne, April 28, 1896, there was a picture by Isack van Ostade, which agreed with this in composition except for three figures added in the right foreground.

In the collection of Prince Esterhazy, Vienna.

Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 77.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 25.

Sale.—Ch. Sedelmeyer, Paris, May 25, 1907, No. 149 (6100 francs).

605a. Boisterous Peasants at an Inn.—A peasant seated on a table plays the fiddle. Other persons are carousing.

Signed in full; panel, 10 inches by 8 inches.

Sale.—Fritz Gerstel and others, Berlin, January 21, 1908, No. 160.

606. BOISTEROUS PEASANTS IN AN INTERIOR.—The scene is lighted from an open door on the left. In the left foreground, almost facing the spectator, stands a peasant: a later addition gives him a pipe in his hand. On the right, farther back, four peasants and a child are round a cask; two are seated, and the child is on the floor in front of them near a foot-warmer on which is a dish. An early work.

In numerous sales.

Described from a photograph in a sale catalogue.

606a. **Flemish Idleness** ("L'Oisiveté Flamande").

Engraved by Madame Pelletier.

607. **PEASANTS FIGHTING**.—In a large room two peasants are fighting. One grasps the other by the hair and raises the hand in which he holds a knife to strike his adversary. A woman clutches his coat and tries to pull him back. Near them is a little boy. Two peasants look in over a closed half-door. [Identical in composition with 610.]

Signed on the left at foot with the monogram; panel, 9 inches by 10½ inches.

Sale.—London, February 1906.

In the collection of F. Stoop, Byfleet.

608. **PEASANTS FIGHTING AT AN INN**.—In the centre foreground one man has thrown another down on his back; he holds the fallen man by the throat and has a knife in his left hand. The man on the floor tries to defend himself, clutching his assailant's hair with his left hand, and holding a knife in his right. Behind them, a third peasant with a knife in his right hand comes up, holding his left hand to his forehead and turning up his eyes. A screaming woman pulls him back by his coat. To the right of him is another peasant, also restrained by a woman. In the right foreground is a three-legged chair; on the left lies a wheel. At the back are a cask and other utensils. Attributed in the catalogue to Isack van Ostade.

Panel, 12 inches by 16½ inches.

In the Mayer van den Bergh Museum, Antwerp, 1904 catalogue, No. 146.

609. **PEASANTS FIGHTING AT THE VILLAGE INN**.

Sm. 212.—In a large barn-like interior, with a door in the left background opening on to the village street, a peasant is on his knees in the centre foreground; a woman leans over him and pulls him back by the coat. Behind them, a peasant strikes at the woman with a cudgel. In the right foreground stands a peasant with a knife in his right hand, ready to attack. His wife and little son try to restrain him. There are other figures; among them are two men fighting—one of whom lies on his back—and a woman brandishing a chair. [Compare 544.]

Signed in full on the left at foot, and dated 1656; panel, 18 inches by 14½ inches.

The Munich catalogue treats this as a pendant to 544, which was painted in 1641; the dimensions are almost the same, but that is probably an accidental coincidence.

Said by Sm. to have been engraved by J. Suyderhoef, but this is an error. Wussin says that his No. 127, "The Fight over Cards" (617), was engraved by Suyderhoef from an original in the Munich Pinakothek; but he probably confused 617 with this Munich picture, which was not engraved by Suyderhoef.

In the collection of Johann Wilhelm von der Pfalz (who died 1706) at Düsseldorf (Van Gool, ii. 564).

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 371.

610. Peasants fighting.—[Identical in composition with 607.]

Signed in full on an overturned bench; on the right under it are the figures 30; panel, 8½ inches by 11 inches.

In the possession of the Paris dealer F. Kleinberger.

611. PEASANTS FIGHTING IN AN INTERIOR.—A man seated on a bench holds a knife in his right hand and the sheath in his left, to defend himself against a woman who clutches hold of him. A peasant aims a blow at his head with an earthenware pot, and another woman, standing behind the first two figures, strikes the man on the bench with her wooden shoe. In the left background a boy comes running up. [Compare 663.]

Signed in full on the right at foot, and dated 1637; panel, 10 inches by 13 inches.

Acquired by the Emperor Alexander III.

In the Monplaisir Pavilion in the Imperial Park of Peterhof until 1882.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1767.

611a. Peasants fighting.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 361), No. 58 (22 florins).

611b. Peasants fighting at an Inn.

Sale.—Amsterdam, October 10, 1742 (Hoet, ii. 68), No. 42 (52 florins).

611c. A Brawl.

16 inches by 22 inches.

Sale.—Rotterdam, June 28, 1756 (Terw. 149), No. 24 (45 florins).

611d. Peasants fighting.

Sale.—Rotterdam, June 28, 1756 (Terw. 149), No. 25 (53 florins).

611e. Peasants and Women fighting.

Panel, 12 inches by 16 inches.

Sale.—(Supplementary) Amsterdam, June 4, 1766, No. 77.

611f. Peasants fighting at an Inn.—A woman and a child are on the floor in the centre. Numerous articles of furniture and utensils have been upset.

Panel, 25 inches by 36 inches.

Sale.—Amsterdam, July 4, 1785, No. 257 (12 florins 50, Muller).

611g. Peasants and Women fighting at an Inn.

Panel, 15 inches by 21 inches.

Sale.—Rotterdam, August 10, 1810, No. 10 (8 florins).

611h. Peasants fighting.

Sale.—W. F. Schoon and J. Heymans, The Hague, October 18, 1823, No. 118.

611i. A Brawl.

Panel, 18 inches by 24½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 219.

611j. A Brawl at an Inn.

Sale.—Parks, Brussels, May 4, 1835, No. 250.

612. Peasants fighting.—A man and a woman are fighting. The woman has fallen backwards, but grasps her adversary by the hair. A man standing with a jug in his hand looks on and laughs. In the group is included also a woman seated, who holds a pipe and a glass of beer, with two children. A man on the left, with his back to the spectator, sleeps with his head on a table. On the right a man and a woman embrace; another man by the fireside lights his pipe; near him are several children. The light is concentrated on the middle of the picture, light in tone, in the style of Teniers.

Panel, 17½ inches by 22½ inches.

Sale.—Steyaert, Paris, March 14, 1843, No. 43.

613. Peasants fighting. Sm. 197, and Suppl. 118.—Five men and two women in a cottage. Two of the men have quarrelled over cards and are fighting. The cask serving as a table is upset. One man grasps the other by the collar and strikes him with his fist. A third man intervenes. A fourth man is held back on his seat by a woman. A man and woman come in at a door in the centre to watch the fray. A barking dog, with various accessories. [Pendant to 521.]

Dated 1647; panel, 11 inches by 14 inches.

In the collection of Paul Methuen, Corsham, 1829 (Sm., who valued this and 521 at £525 the pair).

Sold with the pendant by Sm. in 1840 to W. D. Acraman, Bristol.

Offered for sale in 1845 by the dealer Woodin (for £450, with pendant).

Sale.—G. T. Braine, London, April 6, 1857 (£195:6s.); bought by Jones, according to *Art Sales*; but, according to a note by Sm. in his own copy of his catalogue, bought by J. E. Fordham, who afterwards exchanged it with Gritten for the pendant.

614. A Brawl after Card-Playing.—Three card-players have quarrelled and come to blows. The cask, serving them as a table, is upset. A white dog on the left barks at them. In the right middle distance a woman restrains a man from joining in the fray. At the back the people of the inn come down the steps from the entrance door to restore order.

Panel, 10½ inches by 14 inches.

Sale.—Piérard of Valenciennes, Paris, March 20, 1860, No. 69 (2300 francs).

614a. A Rustic Brawl.

Copper, about 4 inches by 4½ inches.

In the Von Tettau collection, Erfurt, 1863 (Parthey, ii. 208).

615. Peasants fighting at an Inn.—The attribution to Adriaen van Ostade may be correct; if so, it is an early work.

8 inches by 10½ inches.

Sale.—Haemacher, Amsterdam, November 30, 1897, No. 78.

616. **A Peasant Brawl.**—In a barn-like room four men have come to blows. A woman tries to make peace; another woman, who is in tears, appears at the half-open door.

Panel, $8\frac{1}{2}$ inches by 11 inches.

Sale.—F. R. Berthold, C. G. Hartmann, D. P. Cepero, and others, Cologne, December 9, 1898, No. 99.

617. **THE FIGHT OVER CARDS.** Sm. 220, and Suppl. 103. —In an interior, lighted from the left by a window with one casement open, four peasants sit at a table. The two nearer men, sitting opposite each other, have quarrelled over cards and threaten each other. On the right, farther back, stands a man whom his wife holds back by the arm. The two other men at the table and a woman try to calm the disputants. In the left foreground the host goes off for help; a little child, standing by a bench with his back to the spectator, puts his right hand up to the table. [Compare 609.]

Signed, and dated 1658; panel, $17\frac{1}{2}$ inches by 14 inches.

Mentioned by Waagen, Suppl. 99.

Engraved by J. Suyderhoef (Wussin, 127) as "The Schnicker Sneer"; Wussin wrongly states that the original is at Munich (confusing it with 609, which Suyderhoef did not engrave) and refers to a picture in England, entitled "Snic and Sneer," as a replica. Engraved also by F. A. David as "Le Plaisi Interrompu," and by A. Juppe.

Sales.—(Possibly) Chevalier de la Roque, Paris, 1745 (25 francs)—though that might have been 609.

Amsterdam, June 26, 1709, No. 13 (1700 florins, I. Schmidt).

In the collection of Sir Matthew White Ridley, Bart., London, 1842 (Sm.). This collection was sold in London, February 6, 1864. If, therefore, the picture did not pass from it to the Baring collection before 1864, Sm. Suppl. 103, identified with this in Sedelmeyer's catalogue, must have been another version of the subject, with the same dimensions.

In the collection of Thomas Baring, London, 1854 (Waagen).

Sales.—Prince Demidoff, San Donato, near Florence, March 15, 1888, No.

1122.

E. Secrétan, Paris, July 1, 1889, No. 149.

In the possession of the Vienna dealer Miethke, 1895.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 33.

617a. **A Brawl at an Inn.**—Identical in composition with 618. Pendant to 576a.

Exhibited at St. Petersburg, 1908, No. 363, as a Bega.

In the collection of I. P. Balaschschew, St. Petersburg.

618. **A Brawl at an Inn.**—A peasant stands in the centre, grasping the hair of a man stooping down by a table that has been overturned, and threatening him with the knife in his uplifted right hand. The threatened man looks round anxiously at his adversary who stands behind him; he too holds a knife in his right hand. To the left of him kneels a woman; she grasps the stooping man with her right hand to pull him back and lifts up her left arm to ward off his opponent's stab. To the right of the

group, another peasant is restrained by an old woman from joining in the fray. Behind him to the left, in shadow, a woman is about to separate the combatants. In the left background a woman lying on the floor defends herself against a drunkard armed with a fork. Wrongly catalogued by Sm. as the work of Isack van Ostade (Sm. 2). [Pendant to 591. Compare 617*a*.]

Panel, 15½ inches by 21½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 100.

Engraved by J. Pelletier as "La Colère des Buveurs."

Sale.—Comte de Vence, Paris, February 11, 1761 (260 francs, with pendant).

In the collection of M. E. A. J. van den Meersche, Ghent, 1791.

In the collection of Countess Vilain XIII., Schloss, Wetteren, 1827.

Sale.—Count Ph. Vilain XIII. and De R—, Paris, May 2, 1857, No. 10.

Described from a reproduction in a sale catalogue dating from between 1899 and 1909.

619. A Brawl at an Inn.

Signed, and dated 1658; panel, 8½ inches by 10½ inches.

Sale.—C. Bowyer and others, London, February 17, 1906, No. 44.

620. **PEASANTS CONVERSING AT AN INN.** Sm. 19, 49, and Suppl. 22.—In the centre sits a peasant, in profile to the left, filling his pipe. Farther back sit a stout woman and another peasant. On the right, behind the man with the pipe, a third peasant, who is in his shirt sleeves, stands leaning on the back of the chair in front of him, and smoking. All three listen to a fourth man, who stands in profile to the right at the fireside, a little way to the left, and is about to raise an earthenware jug to his lips. To the left of him, and nearer the front, a little girl stands on a three-legged chopping-block, eating a plate of broth; a dog begs for some of the broth. On the extreme left is a window, half cut off by the frame. At a window in the right background, three figures are at a table, and two others stand before it, conversing. On the floor are strewn pots and pans. "Few pictures by the master possess in an equal degree the variety of character observable in this composition. . . . A superlative picture" (Sm.).

Signed in full on the right at foot, and dated 1661; copper, 15 inches by 19 inches.

Engraved by D. A. Dunker in the Choiseul Gallery, No. 16.

Mentioned by Descamps; and by Ch. Blanc, *Le Trésor de la Curiosité*, i. 138, 194, and ii. 187.

Sales.—N. C. Hasselaar, Amsterdam, April 26, 1742 (525 florins)—according to Willem Lormier's store-room catalogue of December 1754.

Probably not to be identified with any one of the Hasselaar pictures mentioned by Hoet and by Sm. (1, 2, 3); see 628, 675, 676.

Willem Lormier, The Hague, July 4, 1763, No. 207 (1000 florins).

Julienne, Paris, March 30, 1767 (7410 francs, Boileau).

Duc de Choiseul, Paris, 1772 (8000 francs).

Dubarry, Paris, March 17, 1777 (7250 francs).

Servad, Amsterdam, June 25, 1778, No. 62 (2900 florins, Fouquet).

Claude Tolozan, Paris, February 28, 1801 (7025 francs).

In the collection of the Duchesse de Berry, Palais Bourbon, Paris, 1829 (Sm.); offered for private sale with this collection, London, 1834 (priced at £800, and bought by Brondgeest for Van der Hoop).

In the Van der Hoop collection, Amsterdam.

In the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1907 catalogue, No. 1817.

621. PEASANTS AT THE FIRESIDE (or, The Skaters).

Sm. 202.—In a rustic interior, lighted from the left by a window that is half cut off by the frame, a man stands in the left centre foreground, facing the spectator. He wears a bluish-red jacket, and has his hands behind his back. He is speaking and turns his head to the right where another peasant sits on a low chair in profile to the left; this man looks up, holding a clay pipe in his left hand which rests on his left knee. On the right, in front of his chair, is a puppy. Behind it, on a very low stool, sits a woman with a white cap who lets the little child standing in front of her drink out of a glass. Another peasant, behind the woman in half-shadow, speaks to her. Three other peasants are grouped round the fireside on the left. In front of the man standing in the foreground are a little child seen from the back, and a pewter pot and a clay pipe on a three-legged stool. On a table by the window to the left are dishes. One of Ostade's best pictures of this period, with very fine light and shade. The transitions from light to shadow are seldom so well rendered by him as in this work. The colours too are delicately harmonised.

Signed in full, and dated 1656—or 1650, according to the Amsterdam catalogue; panel, 17½ inches by 14 inches.

Engraved by Cornelis Visscher (Wussin, 163); and by J. W. Kaiser.

A copy is in the Rumjanzof Museum, Moscow, 1901 catalogue, No. 583.

Exhibited in the Six collection, Amsterdam, 1900, No. 103.

Sales.—Hendrik Sorgh, Amsterdam, March 28, 1720 (Hoet, i. 244), No. 37 (95 florins).

Amsterdam, June 26, 1799, No. 14 (1700 florins, I. Schmidt).

In the Six van Winter collection, Amsterdam, 1829 (Sm., who valued it at £472 : 10s.).

In the Six van Vromade collection, Amsterdam; acquired for the Rijksmuseum early in 1908.

In the Rijksmuseum, Amsterdam; third supplement of 1907 catalogue, No. 1816a.

622. PEASANTS AT AN INN.—In a cottage, with a timbered roof, three peasants sit round a low table in the left centre, listening to a flute-player who sits facing left. One man drinks the musician's health. Behind them stand a man and a child. Farther back, a peasant ascends some steps to another room on the left. Below, on the left, is the entrance door of a cellar. In front of the flute-player is a little white dog. In the right background at the fireside are three peasants; one lights his pipe with an ember. Painted about 1645-50 under the influence of Rembrandt.

Signed in full on the right at foot, on the floor; panel, 14 inches by 17 inches.

Sale.—Baron H. von Mecklenburg, Paris, March 12, 1870, No. 28 (16,020 francs).

Purchased in Berlin in 1879 from the estate of Freiherr von Mecklenburg. In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 855B.

623. FIVE FISHERMEN.—An attractive little picture. Signed in full.

In the Azam collection, Bordeaux.

624. PEASANTS AT AN INN. Sm. 118, and Suppl. 60.—In the centre foreground three peasants sit round a three-legged stool, on which are a charcoal pan, a clay pipe, and tobacco. The nearest man, seen almost from the back and facing right, holds a glass in his right hand. The two others are seen almost in full face and are smoking. They converse with a fourth man who stands to the left, leaning against a cupboard. In front of him a poodle licks something on the floor. On the left-hand corner of the bench, on which the nearest man sits, is a capacious handled jug, with some playing-cards. Near the window at the back of the room four more peasants are grouped round a table. Two play backgammon; a third man sits to the right in profile, holding a large beer-mug in his left hand; a fourth man stands behind him, conversing.

Signed in full on the left at foot, and dated 1663; panel, 12 inches by 10½ inches.

Mentioned by Waagen, ii. 330.

Engraved by J. Klaus.

Sale.—Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 168 (875 florins, J. Yver).

John Maitland, London, July 30, 1831 (£87: 3s., Sm.).

In the collection of Charles Brind, 1842 (Sm.).

Sale.—Charles Brind, London, May 10, 1849 (£136: 10s., Ward).

In the collection of C. S. Bale, London, 1854 (Waagen).

Sale.—Mayne, London, 1881 (£1008, A. N.).

Ad. Jos. Bösch, Vienna, April 28, 1885, No. 41 (18,000 florins, Bourgeois).

Acquired for Brussels from Gauchez, 1891.

In the Brussels Museum, 1906 catalogue, No. 341.

625. An Interior.

Signed; panel, 12 inches by 10 inches.

Exhibited at Brussels, 1882, No. 178.

In the collection of Comte d'Ursel, Brussels.

626. PEASANTS AT AN INN.—One man is in front; three others are behind him. Cool in tone; of the early period.

Panel, 7½ inches by 6½ inches.

In the Esterhazy collection, Vienna.

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 495 (old No. 287).

627. FOUR FIGURES IN AN INTERIOR.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Georg Rath, Budapest, 1894.

628. THE TABLE IN THE VILLAGE INN. Sm. 1 and

210.—In the left foreground of a room, into which the sunlight streams from a window, six peasants are grouped at a round table, under which lies a dog. The nearest man, seen almost from the back, sits on a chair. The man next on the left reclines apparently asleep on the window seat; the next is a man who stands lighting his pipe at a little charcoal pan. The three others sit farther to the right. The man farthest away on the right, seen in profile to the left, leans back, holding a pipe in his right hand. Beside him to the right is a three-legged stool on which is a jug, while a stick and a paint-box lean against it. At the back in front of a window is another table; an old woman pours out a glass of wine. At the table sit two men; one, with his back to the door, drinks to a man who enters. The almost illegible date was formerly read as 1639, but only the other reading, 1660, can possibly accord with the style of painting. It "may be classed among the best works of the master" (Sm.). [Compare 620.]

Signed in full, and dated 1660—not 1662 as Sm. says—on the paint-box to the right; panel, 18 inches by 15½ inches.

A copy is in the Wallace collection, London, 1908 catalogue, No. 756; it is on panel, measuring 17½ inches by 15 inches. It is mentioned by Waagen, ii. 159, and Suppl. 88. It was bought at the sale of Earl Granville, London, 1845 (£304, Marquis of Hertford), and was exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 87.

Sale.—(Probably, according to Sm.) Cornelis Hasselaar, Amsterdam, April 26, 1742 (Hoet, ii. 49), No. 8 (430 florins)—dated 1662, according to the sale catalogue.

Purchased for Dresden in 1754 by Le Leu from the De la Bouexière collection, Paris.

In the Royal Picture Gallery, Dresden, 1908 catalogue, No. 1396; valued by Sm. in 1829 (at about £525).

629. **MEN AND WOMEN AT A COUNTRY INN.** Sm. Suppl. 110.—Men and women, seated on benches and chairs at tables, are eating, drinking, and love-making. In the centre foreground a buxom countrywoman sits on a chair in profile, holding her child on her lap with her right hand. She takes in her left hand a glass of beer which a peasant, standing to the right, has poured out for her from a pewter pot in his left hand. Between them, farther back, is a man in a blue jacket, who seems to be telling a story, and points with his right hand to the background. On the right, by the hearth at the back, a woman puts a pot on the fire. To the left of her a man kisses a woman. At the open door in the background a fiddler is playing. At a table to the left a woman, seated on a bench with her back to the spectator, converses with a peasant on the right of her. From the centre of a timbered roof hangs a chandelier with five arms. In the right foreground a three-legged stool which has been upset, kitchen utensils, and other objects lie on the floor. The scheme of colour in the costumes is very powerful. The picture is kept in a light key, so that one was inclined to ascribe to it an earlier date than 1674; moreover, the date inspired doubts because the figures are much smaller than the letters in the signature. A renewed inspection showed, however, that there is a good deal of variety in the colouring, as in the later water-colours; the style almost resembles that of Dusart.

Signed in full on the right at foot, and dated 1679—the last figure, being not very clear, is read by Bode as a 4; panel, $19\frac{1}{2}$ inches by 25 inches.

Acquired by Le Leu in Paris, 1751.

First mentioned in the Dresden catalogue of 1817.

In the Royal Picture Gallery, Dresden, 1908 catalogue, No. 1400; valued by Sm. in 1829 (at £630).

630. DRINKERS.—Catalogued as by Craesbeeck, but certainly by Ostade. Attributed for a time to Brouwer.

Panel, $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Formerly in the Abbey of St. Winoc.

In the Dunkirk Museum, 1891 catalogue, No. 69.

631. A Rustic Interior.—The attribution to Ostade is possible but uncertain.

Panel, 9 inches by 12 inches.

Formerly in the Abbey of St. Winoc.

In the Dunkirk Museum, 1891 catalogue, No. 235.

632. FOUR PEASANTS IN AN INTERIOR.—Two are seated, one with his face and the other with his back to the spectator. The two others stand; one lights his pipe from an ember which he holds with the tongs, and the other has his hands behind his back. Of the late period.

Signed on the left at foot with the monogram; panel, 7 inches by 7 inches.

In the Wolff-Ebenrod collection, Ebenrod.

633. FOUR FIGURES IN AN INTERIOR.

Dated 1647; panel, $11\frac{1}{2}$ inches by 14 inches.

In the Rath Museum, Geneva, 1906 catalogue, No. 280.

634. Peasants drinking and smoking.—Four peasants with pipes and beer sit round the fireside in a large room. In the background an old woman is at work, while a little girl watches her.

Signed in full; panel, $13\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

The composition is identical with that of 643; one or the other is probably a copy.

Engraved by J. Taylor, 1808.

In the collection of Archibald M'Lellan, bought by the city of Glasgow in 1854.

In the Glasgow Art Gallery, 1908 catalogue, No. 695.

635. SIX PEASANTS AT AN INN.—Four men and a woman sit round a cask, smoking and drinking. A fifth man stands near, holding a beer-glass.

Panel, 13 inches by 11 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 138.

In the collection of Earl Howe, Gopsall.

636. PEASANTS AT AN INN. Sm. 208.—In the foreground

three peasants sit round a little table. The man on the right, seated in profile to the left on a three-legged stool, holds a jug in his left hand, and raises his glass in his right. Opposite him, on a wooden bench, sits the second man, in profile to the right; he bends down to the table to light his pipe at a charcoal pan. The third peasant sits at the back of the table between the others, and almost facing the spectator; he plays a fiddle. A woman with a chair approaches from the left behind him. On the left, near an open arched doorway leading into a barn-like room with various objects in it, sits a little girl, who turns her head slightly to the left, and looks at a white dog standing in front of her. In the right background is a window; to the right of it is the hearth, with three more figures. To the left of the window is a ladder leading to the loft. A "superlative picture" (Sm.). [Compare 582.]

Signed in full, and dated 1662 on the right at foot; panel, 19 inches by 15½ inches.

Engraved by Bovinet in the *Musée Français*; etched by Chataigner (finished by Bovinet) in the *Musée Napoléon*, Filhol, v. 297.

Salé.—C. van Dijk, The Hague, May 10, 1713 (Hoet, i. 160), No. 12 (350 florins).

In the collection of H. van Slingeland, 1752 (Hoet, ii. 407).

In the collection of William V. Stadtholder of the Netherlands, The Hague (Terw. 704).

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 128; it was there in 1829 (Sm., who valued it together with 429 at £1260 as a pair).

637. INTERIOR OF AN INN.—Five figures round a barrel. A peasant on the right drinks from a mug; his neighbour watches him. Two other men, who sit facing each other, are smoking. A girl stirs a jug with a spoon. At the back are two couples. By the fireside on the right are two figures; on the left are two others.

Signed in full, and dated 1649 on the right at foot; panel.

In the Hudtwalker-Wesselhoeft collection, Hamburg, 1889 catalogue, p. 53; bought in 1889 for the Kunsthalle.

In the Kunsthalle, Hamburg.

638. PEASANTS AT AN INN.—In the foreground a man in a red jacket, white shirt, and steely-blue breeches sits, leaning his elbow on a cask, and holding a pipe in his left hand. Beside him stands a man in purple, holding a beer-glass. At the back are four other figures; to the left of the fireside is a woman nursing a child.

Panel, 14½ inches by 13 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1907, No. 71.

In the collection of Lord Huntingfield, Heveningham Hall.

639. INTERIOR OF AN INN.—Two peasants sit at a table, drinking and smoking. One holds his hat in his hand. A third man stands on the right. Near a window at the back are another man, and a woman standing behind a counter.

Signed in full, and dated 1671 on the right at foot; panel, 17 inches by 14 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1908, No. 65.
In the collection of Lord Huntingfield, Heveningham Hall.

640. FOUR PEASANTS DRINKING AND SMOKING AT AN INN.—In the centre of a spacious barn-like room a peasant sits on a chair in profile to the left. His right hand, which rests on his knee, holds his pipe; his left arm hangs down over the arm of his chair. He rests his right leg on an empty cask, standing to the left. Beside this to the left a peasant sits astride a low bench, facing the spectator; he lights his pipe at a little charcoal pan. Behind him stands a third man in profile to the left; he holds a glass of beer in his left hand. A fourth man sits near, looking up to the left at the man with the glass. In the dark background to the right lies a fifth peasant. A good picture of the early period.

Signed A. v. O.; panel, 12 inches by 16 inches.

In the Karlsruhe Gallery, 1894 catalogue, No. 245.

641. Four Figures in a Cottage.—Apparently genuine, but somewhat dry in handling.

In the Potocky collection, Cracow.

642. PEASANTS CAROUSING AT AN INN.—In a large barn-like room three peasants sit drinking. The nearest man looks to the left, where two children play with a dog. On the right is an overturned bench. Warm in tone and broad in style. A good picture of the end of the first period.

Signed in full, and dated 1639 behind the bench; panel, 11 inches by 15 inches.

Bought in 1892 from the London dealer Martin Colnaghi.

In the collection of the late Alfred Thieme, Leipzig, Bode's 1900 catalogue, No. 61.

643. Four Peasants at the Inn Fireside. Sm. 122, and Suppl. 62.—Four peasants sit on the right in front of the fire in a rustic inn. The nearest man, seen from the back in a three-quarter view to the left, sits on a chair. The second man, to the left of him, leans on the arm of a chair, on which stands an earthenware jug; he smokes a clay pipe. To the right of him sit the two others, facing the spectator. Behind them the hostess is busy at a cupboard in the back wall; a child beside her to the left looks on. In the left background steps lead to another room. Here and there are household utensils.

Panel, 13½ inches by 11½ inches.

The composition is identical with that of 634; one or the other is probably a copy.

Mentioned by Buchanan, *Memoirs of Painting*, i. 302; and by Waagen, ii. 46.

Engraved by J. Taylor; and by Fittler in the Stafford Gallery, No. 49.

Sales.—Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 162 (800 florins, Zuyderhof).

Griffier Fagel, London, May 22, 1801, No. 53 (£157:10s.).

In the collection of the Marquess of Stafford, 1829 (Sm.).

In the Bridgewater collection of Lord Francis Egerton, 1842 (Sm., who valued it at £300).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 176.

644. SIX PEASANTS IN AN INTERIOR. Sm. 67.—On the right, in front of the fire, sit two peasants; the nearer man has his back to the spectator. To the left of them a third man leans on the arm of a chair, on which stands an earthenware jug; he holds his clay pipe in his left hand. In the left background three other men sit at a table by a window. In the left foreground a dog licks a pot.

Signed, and dated 1667; panel, 8 inches by 9½ inches.

Mentioned by Waagen, ii. 14.

Exhibited at the British Institution, London, 1826-7; and at the Royal Academy Winter Exhibition, London, 1894, No. 61.

Sales.—Dulac, Paris, 1768 (1000 francs).

M. van Coehoorn, Amsterdam, October 19, 1805, No. 51 (800 florins, Sterk).

In the Royal collection, Buckingham Palace, London, No. 48; it was in the Royal collection, 1829 (Sm., who valued it at £210).

645. FIVE PEASANTS SMOKING AND DRINKING AT AN INN (or, The Pleasant Story). Sm. 90, and Suppl. 17.—

In the foreground five peasants are grouped round a table. The nearest man, in a blue jacket, sits on a low bench with his back to the spectator. The man on the left, wearing a tall round hat and a blue jacket, has risen from his chair, and, while filling his pipe, appears to be telling a story. To the right of him, behind the table, is a man with a red cap, who holds a pewter pot in his right hand, raises his full glass in his left, and sings. Farther to the right the fourth man bends forward to light his pipe at a little charcoal pan. The fifth man, in profile to the left, leans back and blows out a cloud of smoke. At the back a man and a woman are conversing by the fire. In front of the table an earthenware jug stands on the floor, near two playing-cards. "The effect is clear and brilliant" (Sm.).

On the left at top there hangs on the wall a shield inscribed, "Dit huis is te koop Te vragen by A. van Ostade, 1665"; panel, 14 inches by 12½ inches.

A copy was in the sale:—A. Langen, Munich, June 5, 1899, No. 72.

Mentioned by Descamps; and by Waagen, ii. 14.

Exhibited at the British Institution, London, 1826-7; and at the Royal Academy Winter Exhibition, London, 1886, No. 97, and 1893, No. 91.

In the collection of H. van Slingeland, 1752 (Hoet, ii. 494).

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 296 (3000 florins, Fouquet).

In the Royal collection, Buckingham Palace, London, No. 147; it was in the Royal collection, 1829 (Sm.).

646. FIVE PEASANTS AND A WOMAN AT AN INN.

Sm. 199, and Suppl. 99.—The figures are grouped round a table near a large window on the left. The nearest man sits almost in the centre in profile to the left, holding up a jug in his right hand to pour liquor into

a glass which he holds in his left. He speaks to the man opposite him, who sits on the window seat, smoking a clay pipe. Behind the first man another peasant turns away from the table to blow his nose. To the left of him are a woman and a peasant, and behind them stands a man with a pewter pot. In the right background two children play near a chair. A dog lies asleep in front.

Signed, and dated 1656; panel, 14 inches by 12½ inches.

Mentioned by Waagen, ii. 13.

Exhibited at the British Institution, London, 1826-7.

In the Royal collection, Buckingham Palace, London, No. 152; it was in the Royal collection, 1829 (Sm.).

647. PEASANTS DRINKING AND SMOKING IN AN INTERIOR.—The nearest man stands with his back to the spectator, holding a pipe in his right hand behind him.

Signed in full; panel, 10½ inches by 9 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 95.

In the collection of Mrs. Stephenson Clarke, London.

648. FOUR PEASANTS IN A BARN.

Signed in full, and dated 164—.

In the collection of C. T. D. Crews, London.

649. PEASANTS AT AN INN.—An interior with ten figures. In the foreground six peasants, smoking and drinking, are grouped round a table. To the left are two windows, near together. Beside the second window three men sit at a table, attended by a woman who fills a glass. [Compare 676f.]

18 inches by 15 inches.

Exhibited at the London Guildhall Art Gallery, 1894, No. 88.

In the collection of A. Gibbs, London.

650. PEASANTS IN AN INTERIOR. Sm. 133.—Six figures are grouped round a table in the centre. The nearest man, in profile to the right, sits with legs crossed on a three-legged stool, holding his pipe in his right hand, and looks at the spectator. Behind him to the left an old man leans back in his chair and lifts a pewter pot to his lips; he speaks to a woman standing on the right. To the right of her, on the other side of the table, sits a man who fills his pipe. Beside him sits a fourth man, a stout fellow, facing the spectator, who blows out a cloud of smoke to the right. He speaks to a fifth man who stands near, in profile to the left, and leans on the back of a chair. At the stout man's feet lies a dog. In the right background is a chimney-piece. On the left a staircase leads to the upper floor. "This picture was painted in the master's best time, 1663, and possesses all those properties for which he is so justly esteemed; the composition is excellent; the drawing correct; the colouring brilliant and clear throughout, and of the highest excellence in the finishing" (Sm.).

Signed in full on the chimney-piece, and dated 1663; panel, 12½ inches by 16 inches.

Mentioned by Buchanan, *Memoirs of Painting*, i. 313; and by Waagen, ii.

Exhibited at the British Institution, 1818; and at the Royal Academy Winter Exhibition, London, 1887, No. 107.

Sales.—Lady Holderness, London, March 6, 1802, No. 47 (£320:5s., Jaubert).

Sir G. Page Turner, Bart., London, 1815 (£351:15s., Forster).

Lord Charles Townshend, London, 1819 (£430:10s.).

A. de la Hante, London, 1821 (£420).

Sold by Sm. in 1824 to William Beckford, who had it in 1829 (Sm.).

In the collection of R. S. Holford, London, 1849, according to a MS. note by Sm. in his own copy of his catalogue.

In the collection of Lieutenant-Colonel G. L. Holford, London.

651. INTERIOR OF AN INN.—Beside a large window on the left, a woman and a child and six peasants sit at a table. In the centre stands a man drinking from a tall glass. Opposite him a man and a woman sit on a bench. Two other figures are at the fireside. On the right a man draws a pot of beer; beside him is a child. On the left a boy plays with a dog. An attractive picture with strong local colour.

Signed in full, and dated 1669; panel, 12 inches by 15½ inches.

Mentioned by Waagen, Suppl. 311.

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 80.

In the collection of Edward Gray, Harringay House, Hornsey, 1854 (Waagen); but scarcely to be identified with either of the two pictures mentioned by Sm. as in this collection (*see* 56 and 718).

In the collection of the late Charles Morrison, Basildon Park, Reading.

652. PEASANTS AT AN INN.—In the foreground is a group of two men drinking and a woman. At a large chimney-piece to the left is another man. At the other end of the room, by a tall window, is a group of five men, who drink and smoke and listen to a rommelpot-player. 16½ inches by 22 inches.

Exhibited at the London Guildhall Art Gallery, 1894, No. 69.

In the collection of the late George Salting, London; bequeathed to the national collections, 1909.

653. INTERIOR WITH PEASANTS.—In the centre is a group of two peasants and a woman. One man is seated in full face; the other man stands in profile; the woman is behind the seated man. Between them is a child. On the left, farther back, three other figures are at the fireside. The chief group is in full light. Brownish-yellow in tone.

Signed in full, and dated 1641 on the right at foot; panel, 12 inches by 11½ inches.

In the possession of the London dealers Sulley, June 1909.

654. PEASANTS CONVERSING AT AN INN (or, The Interesting Story). Sm. Suppl. 54.—In all there are nine figures. Three sit in the middle, listening to a fourth, who stands holding his hat in his right hand and raising a full glass of beer in his left. To the right of this group a peasant stands by the fire conversing with a woman. A dog lies asleep in front of them. Farther back, near a window, three other peasants play cards. A very good picture.

Signed in full on the left, and dated 1654; panel, 15 inches by 17½ inches.

Mentioned by Waagen, iii. 264.

In the collection of the Earl of Lonsdale, Lowther Castle, No. 76; it was there in 1842 (Sm.).

655. PEASANTS CONVERSING.

Signed in full, and dated 1639; panel, 12½ inches by 17 inches.

Exhibited at Mainz, 1887, No. 163.

In the collection of the late St. C. Michel, Mainz.

656. Peasants in an Interior.—On the left two men sit in front of a wooden partition. A third man stands near them. In the right background three other men drink, smoke, and converse at a table. A wicker bird-cage hangs from the roof.

Signed in full on the left at foot; panel, 11½ inches by 10 inches.

In the collection of the late C. T. Yerkes, New York, 1904 catalogue, No. 72.

657. INTERIOR OF AN INN.—Two peasants with pipes sit on a bench; a third in the background leans against a wall. In front of the first-named pair sits a peasant with a red cap, who raises his glass and turns towards an old couple who are jesting; the woman holds a boy by the hand.

Signed in full; panel, 11½ inches by 7½ inches.

In the Oldenburg Museum, 1890 catalogue, No. 166.

658. SIX FIGURES IN A BARN.

In the possession of the Paris dealer F. Kleinberger.

In the collection of the late Marquis d'Aoust, Paris.

659. INTERIOR OF AN INN.—Peasants are drinking. A woman is at the fireside. A little boy plays with a dog.

Signed in full; panel, 10 inches by 14 inches.

In the collection of Comte de Marcy, Paris.

Sale.—Lord Grimthorpe, London, May 12, 1906, No. 49.

In the possession of the Paris dealer F. Kleinberger.

660. A RUSTIC INTERIOR.

Signed in full on a bench to the right; panel, 12 inches by 15½ inches.

In the Van den Burgh collection, The Hague, from which Kleinberger bought it before the sale.

Sale.—Jules Cronier, Paris, March 12, 1908, No. 93.

In the collection of the Paris dealer F. Kleinberger.

661. INTERIOR WITH EIGHT FIGURES.—The chief figure is in blue.

In the collection of the late Baron Alphonse de Rothschild, Paris.

662. FIVE PEASANTS AT AN INN.—Five peasants sit by the fireside, smoking, drinking, and talking. One of them, on the right, turns his head to speak to the hostess, who stands beside his chair and has

just poured out a glass of wine for him from a jug which she holds in her left hand. On the left a boy stands warming himself by the fire. A window admits the faint evening light; the room is also illumined by the fire and by a small hanging lamp. Formerly attributed to Isack van Ostade, but an early work by Adriaen, dating from the time when he exaggerated vivid effects of light.

Traces of a signature on the right at foot; panel, 15½ inches by 13½ inches.

In the collection of Comte de Baudouin.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 952.

663. Peasants at an Inn.—In a cottage, with a window on the right, a woman and a man sit on stools at a low table, on which stands a jug of beer. The woman smokes; the man holds a jug. Behind them stands a young peasant who raises a large glass in his left hand. In the background a third peasant, seen from the back, sits near the hearth. In the foreground, near a heap of earth, is a cat; to the left are pots and other utensils. The picture was formerly attributed to Brouwer, but since 1838 has been assigned to Ostade. Bode thinks that it was painted before 1635; it seems, however, later than 611 (also at the Hermitage), which is dated 1637, and therefore should date from about 1640-5, but its authenticity is not quite certain.

Signed on the right at foot with a monogram, in which only the letter O is clearly discernible; it may be doubted whether this is Ostade's monogram and whether it may not be the remains of the monogram of Bartholomeus Molenaer; panel, 11 inches by 9 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 959.

663a. Peasants drinking and smoking in an Interior.—Three are grouped round a cask on which is a charcoal pan. The man to the left sits on a wooden bench, seen from the back in a three-quarter view to the right; he leans his right elbow on his right knee, and holds a pipe in his right hand. The man to the right sits on a three-legged stool in profile to the left; his right forearm rests on the cask. He holds in his left hand a glass which the man in the centre, who stands almost facing the spectator, fills with beer from an earthenware jug in his left hand. On the right at foot is a cat. In the left background is the hearth with a blazing fire. In front of it a man with a high cap, in profile to the right, holds what looks like a pair of tongs. In front of him is a stool. To the left, on the floor, are a hat, a jug, and a pipe.

Signed in full on the right at foot, and dated 1642.

Exhibited at St. Petersburg, 1908, No. 347.

In the collection of I. P. Balaschschew, St. Petersburg.

664. PEASANTS DRINKING AND SMOKING IN AN INTERIOR.—By the fireside three men sit round a cask, on which are pipes and tobacco. The nearest man, who turns his back on the spectator, has a purple jacket and red cap; he lifts his glass of beer and stretches out his left leg. The second man, who is laughing, smokes his pipe and leans

his left elbow on the cask. The third man sits on a high bench in front of the door, with his hand in his breast. The characteristic tones are the purple and red in one man's costume. For the rest, the local colours are very weak. Painted under the influence of Brouwer.

Signed in full on the right, and dated 1643; panel, 8 inches by 7 inches.

In the collection of Louisa Ulrica, Queen of Sweden.

In the collection of Gustavus III. King of Sweden.

In the Stockholm National Museum, 1900 catalogue, No. 552.

665. FIGURES IN AN INTERIOR.—Very small figures.

Signed in full, and dated 1634.

In the Herzog collection, Vienna.

666. INTERIOR WITH ABOUT ELEVEN FIGURES.—

A peasant gives a woman a glass of beer. Painted about 1648.

The pendant is a copy of an early work by Ostade.

In the Palace of Tsarskoe Selo, near St. Petersburg, No. 26.

667. READING A JEST IN THE VILLAGE INN.—In

the interior of a rustic inn a humpbacked man who seems lame and has a sack on his back reads out a jest from a paper. To the right of him a hurdy-gurdy player and a woman listen attentively; the peasants drinking and smoking on the left laugh at the jest. Various utensils lie on the floor or hang in the loft above. A work of the early period, in a delicate silver-grey tone. Formerly attributed to Isack van Ostade.

Panel, 16 inches by 13 inches.

Given by Count Lamberg to the Academy in 1821.

In the Academy of Fine Arts, Vienna, 1900 catalogue, No. 732.

668. THREE PEASANTS CONVERSING IN A ROOM.

—Two of them smoke. At the back are others. The lighting is that of the pictures painted about 1635.

Signed with the monogram; panel, 8 inches by 10 inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 494.

669. FOUR PEASANTS AT AN INN.—They are grouped round a small table in the centre. The right-hand man is seen from the back in a three-quarter view to the left; he holds a jug in his left hand. The left-hand man stands as if he were telling a story. The third man sits between them, facing the spectator. He leans back comfortably in his chair, and holds a clay pipe in his right hand, which rests on the chair-arm. On the floor in front lie two playing-cards and a pipe. On the left, farther back, a brown jug stands on a cask. A genuine but not very important early work; the date is not very clear but can only be read as 1639.

Signed in full, and dated 1639 on the right at foot; panel, 12 inches by 14 inches.

Mentioned by Parthey, ii. 207.

In the Schönborn collection, Vienna, 1894 catalogue, No. 52.

669a. A Company of Peasants.

Sale.—Amsterdam, September 24, 1686 (Hoet, i. 5), No. 3 (113 florins).

669b. A Company.

Sale.—Amsterdam, April 9, 1687 (Hoet, i. 9), No. 84 (38 florins).

669c. A Company.

Sale.—Amsterdam, May 16, 1696 (Hoet, i. 37), No. 66 (42 florins).

669d. A Company.

Sale.—Amsterdam, October 8, 1700 (Hoet, i. 61), No. 41 (71 florins).

669e and f. A Peasant Company in a House; and, A Company.

Sale.—Jan Agges, Amsterdam, August 16, 1702 (Hoet, i. 67), No. 55 (300 florins) and No. 56 (63 florins).

669g. A Company of Peasants.

Sale.—Amsterdam, June 18, 1704, No. 40.

669h. A Small Cottage Interior.

Sale.—Pieter Six, Amsterdam, September 2, 1704 (Hoet, i. 75), No. 86 (6 florins 5).

669i. An Interior Full of Figures.

Sale.—Adriaan van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 88), No. 10 (400 florins).

669j. A Company of Peasants.

Sale.—Anthoni Daems, Amsterdam, April 28, 1706 (Hoet, i. 92), No. 21 (62 florins, with a pendant by J. M. Molenaer).

669k. A Company of Peasants.

Sale.—Anthoni Daems, Amsterdam, April 28, 1706, No. 23.

669l. Interior of a Barn.

Sale.—Amsterdam, May 4, 1706, No. 6.

669m. A Company of Peasants.

Sale.—Amsterdam, May 18, 1706, No. 69.

669n. A Company of Peasants.

Sale.—Amsterdam, April 17, 1708, No. 133.

669o. Interior with Peasants.

Sale.—Amsterdam, May 15, 1708 (Hoet, i. 121), No. 4 (90 florins).

669p. A Cottage and Figures.—By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 239.

669q. Interior with Peasants.

Sale.—Amsterdam, October 3, 1708, No. 18.

669r and s. Two Companies of Peasants.—[Pendants.]

Sale.—Jacob Cromhout and Jasper Loskart, Amsterdam, May 7, 1709 (Hoet, i. 133), Nos. 28 and 29 (250 florins).

669t. A Company of Peasants in an Interior.

Sale.—Pieter van der Lip, Amsterdam, June 14, 1712 (Hoet, i. 147), No. 17 (303 florins).

669u. Peasants drinking.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 360), No. 55 (10 florins 15).

670. A Company of Peasants and Women.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 361), No. 57 (17 florins).

670a and b. Two Pictures with Smokers.

Sale.—Sandra, Middelburg, August 3, 1713 (Hoet, ii. 366), No. 2 (7 florins).

670c. A Company of Peasants.

Sale.—Everhard van Sypesteyn, Utrecht, April 11, 1714 (Hoet, i. 172), No. 8 (150 florins).

670d. A Company of Peasants in an Interior.

Sale.—Gerbrand Pancras, Amsterdam, April 7, 1716 (Hoet, i. 186), No. 7 (340 florins).

670e and f. Two Interiors: (e) with Figures; (f) with Many Figures.—[Pendants.]

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 206), No. 20 (310 florins) and No. 21 (110 florins).

670g. Interior with Figures.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 222), No. 32 (82 florins).

670h. An Interior.

Sale.—Hendrik Sorgh, Amsterdam, March 28, 1720 (Hoet, i. 244), No. 38 (40 florins 10).

670i. A Company of Peasants.

39½ inches by 38 inches.

Sale.—Amsterdam, October 31, 1725 (Hoet, i. 313), No. 3 (500 florins).

670j. A Company of Peasants.

Sale.—Amsterdam, June 4, 1727 (Hoet, i. 317), No. 19 (21 florins 10).

670k. Some Peasants.

Sale.—Amsterdam, March 25, 1728 (Hoet, i. 323), No. 48 (34 florins 10).

670l. A Company of Peasants by Candlelight.

Sale.—Antony Grill, Amsterdam, April 14, 1728 (Hoet, i. 328), No. 50 (62 florins).

670m. A Company of Peasants.

Sale.—The Hague, May 3, 1729 (Terw. 7), No. 85 (28 florins 5).

670n. A Company.

Sale.—Amsterdam, November 23, 1729 (Hoet, i. 344), No. 20 (36 florins 5).

670o and p. Two Small Pictures with Peasants.

Sale.—Anthony Deutz, Amsterdam, March 7, 1731 (Hoet, i. 361), No. 20 (40 florins).

670q and r. A Company of Peasants with Numerous Figures ; and, A Company of Peasants.—[Pendants.]

17 inches by 21 inches.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 391), No. 86 (400 florins) and No. 87 (305 florins).

670s. Interior.—[Pendant to 546g.]

34 inches by 31 inches.

Sale.—The widow Visser, Amsterdam, 1733 (Hoet, i. 378), No. 3 (300 florins).

670t. A Company of Peasants.

Sale.—Amsterdam, March 9, 1734 (Hoet, i. 398), No. 10 (205 florins).

670u and v. A Company ; and, A Country Inn.—Of the best period.

Sale.—Amsterdam, March 1, 1735, Nos. 5 and 6.

670w. Rustic Gaiety.

17 inches by 22½ inches.

Sale.—Marinus de Jeude, The Hague, April 18, 1735 (Hoet, i. 433), No. 35 (260 florins).

671. Peasants drinking.

14 inches by 11½ inches.

Sale.—Marinus de Jeude, The Hague, April 18, 1735 (Hoet, i. 434), No. 47 (60 florins).

671a. A Company of Peasants.—With many figures and accessories.

Sale.—Marinus de Jeude, The Hague, April 18, 1735 (Hoet, i. 435), No. 79 (155 florins).

672. Interior with a Company of Peasants.—Some sing or play cards. Many accessories.

19 inches by 19½ inches.

Sale.—Johan van Schuylenburg, The Hague, September 20, 1735 (Hoet, i. 452) (635 florins, Da Costa).

673. A Company of Peasants.—[Pendant to 386d.]

Dated 1637 ; 12 inches by 16 inches.

Sale.—Jan van Loon, Delft, July 18, 1736 (Hoet, ii. 391), No. 30 (38 florins, with pendant).

673a. Interior with Figures.

Sale.—The Hague, April 24, 1737, No. 42 (26 florins 15).

673b. A Company of Peasants.

13 inches by 11 inches.

Sale.—Amsterdam, October 1, 1738 (Hoet, i. 557), No. 34 (48 florins).

673c. Interior with a Company of Peasants.

Sale.—Hendrik Schut, Rotterdam, April 8, 1739 (Hoet, i. 574), No. 30 (61 florins).

674. A Company of Peasants smoking and drinking.—Of the best period.

9 inches by 7½ inches.

Sale.—Amsterdam, April 15, 1739, No. 9 (47 florins).

674a. Interior.—[Pendant to 402b.]

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 578), No. 50 (258 florins, with pendant).

674b. A Rustic Interior.—A girl is drawing beer.

13 inches by 9 inches.

Sale.—Amsterdam, April 15, 1739, No. 55.

674c. Interior with Many Figures.—A good picture.

Sale.—Haarlem, April 13, 1740, No. 13 (30 florins, Van der Vinne).

674d and e. Two Interiors.

Sale.—Amsterdam, August 31, 1740 (Hoet, ii. 8), No. 15 (200 florins) and No. 16 (135 florins).

674f. An Old Woman spinning and a Company of Peasants.

11½ inches by 9 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 23), No. 154 (90 florins).

674g. An Interior with Peasants smoking.

7½ inches by 7 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 23), No. 155 (27 florins).

674h. A Company of Peasants drinking and smoking.

11½ inches by 9½ inches.

Sale.—Jac. de Wit, Antwerp, May 15, 1741 (Hoet, ii. 42), No. 132—or No. 133 of the original catalogue—(404 florins).

675. Interior of a Cottage with Fourteen Figures. Sm. 2.—
[Compare 620.]

Dated 1676; panel, 18 inches by 16 inches.

Sale.—Cornelis Hasselaar, Amsterdam, April 26, 1742 (Hoet, ii. 50), No. 9 (460 florins).

676. Interior with Peasants drinking. Sm. 3.—[Compare 620.]
Panel, 12 inches by 15 inches.

Sale.—Cornelis Hasselaar, Amsterdam, April 26, 1742 (Hoet, ii. 50), No. 10 (490 florins).

676a. A Company of Peasants.—Full of figures and accessories.
[Pendant to 676b.]

16½ inches by 23 inches.

Sale.—Michiel van Hoeken and Theodoor Hartsoeker, The Hague, May 1, 1742 (Hoet, ii. 55), No. 13 (230 florins, Boetens).

676b. A Company of Peasants.—[Pendant to 676a.]

18½ inches by 22½ inches.

Sale.—Michiel van Hoeken and Theodoor Hartsoeker, The Hague, May 1, 1742 (Hoet, ii. 55), No. 14 (335 florins, J. van der Marck).

676c. A Peasant Scene.

Sale.—Jan de Gise, Bonn, August 30, 1742, No. 164—not mentioned by Hoet.

676d. A Peasant Scene.

Sale.—Jan de Gise, Bonn, August 30, 1742, No. 453—not mentioned by Hoet.

676e. A Merry Company.

14½ inches by 13½ inches.

Sale.—Floris Drabbe, Leyden, April 1, 1743 (Hoet, ii. 76), No. 18 (300 florins, Van Zaanen for the painter De Waard).

676f. An Inn with Various Figures.—[Compare 649.]

17½ inches by 15 inches.

Sale.—Floris Drabbe, Leyden, April 1, 1743 (Hoet, ii. 76), No. 17 (420 florins, Van Zaanen for the painter De Waard).

676g. Interior.—With an old man and other figures.

Sale.—Amsterdam, September 25, 1743 (Hoet, ii. 125), No. 18 (16 florins).

676h and i. Interior with Various Figures; and, A Fine Interior.—[Pendants.]

16 inches by 13½ inches.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 135), No. 73 (181 florins) and No. 74 (45 florins).

677. An Interior.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 142), No. 172 (7 florins 10).

678. A Fine Picture with Various Figures.

Dated 1663; 11½ inches by 10 inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 158), No. 27 (280 florins).

678a. Peasants drinking and smoking.

13 inches by 17 inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 158), No. 28 (103 florins).

678b. Peasants drinking and smoking.

Oval, 5½ inches by 4½ inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 158), No. 29 (10 florins 10).

678c and d. Two Peasant Scenes.

6½ inches by 5 inches.

Sale.—Ewout van Dishoek, The Hague, June 9, 1745 (Hoet, ii. 172), No. 63 (82 florins).

678e. A Rustic Interior.

Sale.—Nicolaas Verkolje, Amsterdam, April 18, 1746 (Hoet, ii. 183), No. 70 (11 florins).

678f. A Company of Peasants.

Sale.—Fr. Trimble, Rotterdam, April 5, 1747, No. 37.

678g. Interior with Various Figures.

7½ inches by 9 inches.

Sale.—Adriaan Swalmius, Rotterdam, May 15, 1747 (Hoet, ii. 196), No. 4 (13 florins).

678h. A Rustic Interior.

12 inches by 10 inches.

Sale.—Theodoer Wilkens, Amsterdam, June 17, 1748 (Hoet, ii. 221), No. 59 (50 florins).

678i and j. Two Interiors with Merry Peasants.—[Pendants.]

11 inches by 8½ inches.

Sale.—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 227), Nos. 22 and 23 (100 florins).

679. Interior.—With figures eating gauffres.

Sale.—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 227), No. 25 (60 florins).

679a. Peasants drinking.

Sale.—Sebastiaan Heemskerk, Amsterdam, March 31, 1749 (Hoet, ii. 235), No. 34 (15 florins).

679b. A Rustic Interior.

Sale.—Sebastiaan Heemskerk, Amsterdam, March 31, 1749 (Hoet, ii. 236), No. 53 (10 florins).

679c and d. Two Rustic Interiors with Figures.

Sale.—David Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 249), No. 159 (15 florins) and No. 160.

679e. **A Company in an Interior.**—Known as “’tKwyldertje.”
[Pendant to 292i.]

12 inches by 9 inches.

Sale.—Willem Fabricius, Haarlem, August 19, 1749 (Hoet, ii. 263), No. 3.
(373 florins).

679f. **Peasants drinking.**—[Probably identical with 682a.]

11 inches by 9½ inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 34 (182 florins).

679g. **A Picture with Peasants.**

Sale.—Count van Hoogendorp, The Hague, July 27, 1751 (Hoet, ii. 308),
No. 176 (5 florins 10).

679h. **Peasants drinking.**—[Pendant to 868a.]

8 inches by 7 inches.

Sale.—Maria Beukelaar and Anthony de Waart, The Hague, April 19, 1752
(Hoet, ii. 317), No. 49 (64 florins).

679i. **Peasants smoking and drinking.**

11½ inches by 9 inches.

Sale.—Maria Beukelaar and Anthony de Waart, The Hague, April 19, 1752
(Hoet, ii. 317), No. 57 (26 florins).

679j and k. **Two Pictures with Peasants.**

Sale.—Amsterdam, June 27, 1752, No. 80.

679l. **A Peasant's Cottage.**

15 inches by 20 inches.

Sale.—Peter Snijers, Antwerp, August 22, 1752 (Terw. 63), No. 38 (26
florins).

679m. **A Peasant's Cottage.**

15 inches by 12½ inches.

Sale.—Peter Snijers, Antwerp, August 22, 1752 (Terw. 63), No. 39 (24
florins).

680. **A Picture with Peasant Figures seen at Full Length.**

9½ inches by 11½ inches.

Sale.—The Hague, September 26, 1752 (Terw. 66), No. 12 (16 florins).

680a. **A Picture with Peasants.**

Sale.—The Hague, September 26, 1752 (Terw. 68), No. 59 (10 florins 10).

680b. **An Interior.**

Panel, 16 inches by 13 inches.

In the collection of Gerard Braamcamp, Amsterdam, 1752 (Hoet, ii. 507).

680c. **A Company, with Peasants smoking.**

Panel, 15 inches by 15 inches.

In the collection of Gerard Braamcamp, Amsterdam, 1752 (Hoet, ii. 507).

680d and e. Two Pictures with Peasants smoking and drinking.—[Pendants.]

Panel, 12 inches by 9 inches.

In the collection of Gerard Braamcamp, Amsterdam, 1752 (Hoet, ii. 507).

680f. An Interior with Various Figures.

22 inches by 27 inches.

In the collection of Johannes Lubbeling, Amsterdam, 1752 (Hoet, ii. 519).

680g. A Company in an Interior.

15½ inches by 13½ inches.

In the collection of P. L. de Neufville, Amsterdam, 1752 (Hoet, ii. 514).

680h. An Interior.

In the collection of Griffier Fagel, 1752 (Hoet, ii. 410).

680i. An Interior with Eight Figures.

About 14½ inches by 17½ inches.

In the collection of Hendrik van Slingelandt, The Hague, 1752 (Hoet, ii. 407).

681. Interior with Peasants smoking and a Woman with a Spindle.

14 inches by 11½ inches.

In the Bisschop collection, Rotterdam, 1752 (Hoet, ii. 528).

681a. A Merry Peasant Company.

16 inches by 18½ inches.

Sale.—Count d'Oultremont, Leyden, March 11, 1754, No. 12 (20 florins 5, Haazebroek).

681b. Peasants in an Interior.

10½ inches by 8½ inches.

Sale.—Amsterdam, April 2, 1754 (Terw. 84), No. 27 (52 florins).

681c. A Merry Peasant Company in an Interior.

14½ inches by 11 inches.

Sale.—Jeronimus Tonneman, Amsterdam, October 21, 1754 (Terw. 97), No. 18 (305 florins).

681d. A Rustic Interior with Figures.

Panel, 17½ inches by 15 inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 434); he had bought it from Gerret Block (for 280 florins), according to his store-room catalogue of December 1754, No. 210.

681e. Interior.—With four peasants smoking and conversing, and a woman.

Panel, 14 inches by 10 inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 434); he had bought it from Jaques de Roore (for 308 florins), according to his store-room catalogue of December 1754, No. 211.

681f. A Peasant Company.

Sale.—Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 128), No. 18—No. 286 of the original catalogue—(40 florins).

681g. A Peasant Company.

Sale.—Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 128), No. 19—No. 198 of the original catalogue—(40 florins, Burgy).

681h. A Peasant Conversation.

Sale.—Jan Karel van der Meir, Antwerp, June 23, 1755 (Terw. 135), No. 20 (31 florins).

681i. A Peasant Company filling their Pipes.

10½ inches by 9½ inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 44.

682. A Merry Peasant Company.—With fine accessories. By one of the Ostades.

10½ inches by 14½ inches.

Sale.—A. van Kinschot, Rotterdam, September 20, 1756 (Terw. 161), No. 25—No. 77 of the original catalogue—(26 florins).

682a. A Rustic Inn with Figures.—[Probably identical with 679f. Pendant to 821d.]

Panel, 11½ inches by 9½ inches.

From the collection of Count van Wassenaar.

Sale.—Van Kretschmar, Amsterdam, March 29, 1757 (Terw. 172), No. 19 (600 florins, with pendant).

682b. Interior of a Rustic Inn, with Nine Figures.—Some are drinking; others play cards.

Sale.—Wannaar and others, Amsterdam, May 17, 1757, No. 3.

682c. Interior with Peasants drinking and smoking.

13 inches by 10 inches.

Sales.—Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 128), No. 22—No. 63 of the original catalogue—(21 florins 10, H. Wannaar).

Wannaar and others, Amsterdam, May 17, 1757, No. 17.

682d and e. Two Merry Peasant Companies.

Sales.—Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 128), No. 21—No. 148 of the original catalogue—(40 florins, Wannaar).

Wannaar and others, Amsterdam, May 17, 1757, No. 202.

682f. A Peasant Company.

Sale.—W. van Grondesteyn and others, Rotterdam, March 30, 1758, No. 66.

682g. A Peasant Company.

Sale.—L. Schermer, Rotterdam, August 17, 1758, No. 62.

682h. A Peasant Company.—Of the best period.

10 inches by 11½ inches.

Sale.—Sonne and others, Amsterdam, July 5, 1759, No. 16 (300 florins, Van Diemen).

682i. A Rustic Interior.

15 inches by 22 inches.

Sale.—Sonne and others, Amsterdam, July 5, 1759, No. 17 (20 florins, De Leth).

682j. Peasants smoking.

7½ inches by 7 inches.

Sale.—H. van Limborch, The Hague, September 17, 1759, No. 34 (4 florins, De Moni).

682k and l. Two Peasant Scenes.—[Pendants.] One is dated 1641.

10 inches by 8 inches.

Sale.—Amsterdam, October 27, 1760, Nos. 9 and 10.

682m. A Merry Peasant Company.—With five figures.

12½ inches by 9½ inches.

Sale.—Amsterdam, December 16, 1760, No. 9 (12 florins 5, Van Ankeren).

683. Peasants at an Inn. Sm. 11.—Three are in front at a chopping-block, which serves as a table. The two nearest are seated; the third is about to take a chair. Three others are farther back, playing backgammon at a long table placed under a window with five casements. Another man sits in the extreme background, facing the spectator; he is smoking.

Panel, 14 inches by 12 inches.

Mentioned by Descamps; and by Ch. Blanc, *Le Trésor de la Curiosité*, i. 99.

Engraved by Beauvarlet as "Le Café Hollandais."

Sale.—Comte de Vence, Paris, February 11, 1761 (1013 francs).

683a. A Peasant Company of Thirteen Figures.

Sale.—Hendrik Bagh, Leyden, August 24, 1761, No. 20 (70 florins).

683b. A Merry Peasant Company in an Interior.

9½ inches by 13 inches.

Sale.—H. de Wacker van Zon, Amsterdam, October 26, 1761, No. 8 (33 florins, Audon).

683c. A Company of Five Figures.

18 inches by 16 inches.

Sale.—Gaspar d'Heyne, Ghent, October 26, 1761 (Terw. 241), No. 50 (69 florins 12).

683d. A Peasant Company.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762 (Terw. 284), No. 35—No. 5 of the original catalogue—(32 florins 10, Dominicus).

683^e and *f*. **Two Fine Inn Interiors with Peasants drinking.**
Panel, 7½ inches by 10½ inches.

Sale.—Karel Joseph de Schrijvere, Bruges, June 1, 1763 (Terw. 310), No. 8 (117 florins).

683^g. **A Rustic Interior with Figures.**

Panel, 14½ inches by 15 inches.

Sale.—Willem Lormier, The Hague, July 4, 1763 (Terw. 327), No. 206 (1000 florins).

684. **An Interior with Other Twenty Peasant Figures.**

Panel, 15 inches by 20 inches.

In the Lormier collection, 1752 (Hoet, ii. 434); he had bought it from Monjé (for 235 florins), according to his store-room catalogue of December 1754, No. 214.

Sale.—Willem Lormier, The Hague, July 4, 1763 (Terw. 327), No. 208 (470 florins).

684^a. **A Company Scene.**—A small picture.

Sale.—Jacob Snels, Baron van Deneke, The Hague, July 11, 1763 (Terw. 338), No. 5—No. 177 of the original catalogue—(15 florins 10).

684^b. **A Merry Rustic Company.**—By one or other of the Ostades.
[Pendant to 413^h.]

9 inches by 11 inches.

Sale.—Amsterdam, September 26, 1763, No. 150.

684^c. **An Interior with Six Figures.**—With a little dog.

Panel, 13 inches by 17 inches.

In the Lormier collection, 1752 (Hoet, ii. 434).

Sales.—Willem Lormier, The Hague, July 4, 1763 (Terw. 327), No. 207 (1000 florins).

Willem van Wouw and others, The Hague, May 29, 1764 (Terw. 356), No. 3 (950 florins).

684^d. **A Rustic Company.**

13 inches by 15 inches.

Sale.—Willem van Wouw and others, The Hague, May 29, 1764 (Terw. 360), No. 37—No. 95 of the original catalogue—(106 florins).

684^e. **A Rustic Company.**

16 inches by 13½ inches.

Sale.—Willem van Wouw and others, The Hague, May 29, 1764 (Terw. 360), No. 38—No. 129 of the original catalogue—(22 florins 15).

684^f. **A Peasant Company.**

Panel, 17 inches by 14 inches.

In the collection of Da Costa, The Hague, 1752 (Hoet, ii. 471).

Sale.—Benjamin da Costa, The Hague, August 13, 1764 (Terw. 377), No. 45 (250 florins, Yver for Loquet).

684^g. **Five Peasants smoking and drinking in an Interior.**

—They sit at a table.

Panel, 12 inches by 10 inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 455), No. 27 (114 florins).

685. An Interior with Peasants smoking and playing Cards.

Sm. 24.—[Pendant to 403.]

Panel, 10 inches by 8 inches.

In the collection of L. de Neufville, Amsterdam, 1752 (Hoet, ii. 514).

Sale.—Leendert de Neufville, Amsterdam, June 19, 1765, No. 72—No. 74 of the original catalogue (405 florins, with pendant, Ploos van Amstel on commission).

685a. A Picture with Peasants.

Panel, 8½ inches by 13 inches.

Sale.—V. B. T'Santels, Louvain, September 10, 1765 (Terw. 486), No. 36 (15 florins 15).

685b. Interior with Peasants playing Cards, smoking, and drinking.—[Pendant to 522h.]

Panel.

Sale.—M. Elgersma and others, Amsterdam, March 24, 1766, No. 4 (27 florins, Winter).

685c. Peasants smoking and playing Cards in a Spacious Room.

Panel, 16 inches by 20 inches.

Sale.—(Supplementary) Amsterdam, June 5, 1766, No. 74.

685d. Peasants smoking and drinking.—With many accessories.

Panel, about 9 inches by 7½ inches.

Sale.—J. A. van Kinschot, Delft, July 21, 1767 (Terw. 605), No. 6 (163 florins).

685e. Peasants smoking in an Interior.—With accessories.

Panel, 7½ inches by 6½ inches.

Sale.—J. A. van Kinschot, Delft, July 21, 1767 (Terw. 605), No. 7 (28 florins 5).

685f. Peasants smoking in an Interior.

About 10 inches by 8 inches.

Sale.—J. A. van Kinschot, Delft, July 21, 1767 (Terw. 605), No. 8 (27 florins).

685g. Men smoking at an Inn.

Panel, 12½ inches by 18 inches.

Sale.—Brussels, July 23, 1767 (Terw. 623), No. 32 (93 florins).

685h. Twelve Figures in an Interior.

16 inches by 33 inches.

Sale.—Antwerp, September 1, 1767 (Terw. 639), No. 10 (100 florins).

685i. Peasants drinking.—By one or the other Ostade.

In the collection of Sir Robert Walpole, Houghton Hall, Norfolk, 1767 catalogue, p. 68.

685j. A Rustic Company.

Sale.—Amsterdam, July 20, 1768, No. 39 (24 florins, Kok).

685k. A Rustic Company in an Interior.—With accessories.
10 inches by 13 inches.

Sale.—Dordrecht, November 7, 1768 (Terw. 484), No. 6 (155 florins).

685l. Four Peasants drinking in an Interior.

Panel, 10½ inches by 8½ inches.

Sale.—Amsterdam, April 26, 1769, No. 70.

685m. Four Peasants smoking in an Interior.—They sit or stand by the hearth.

Panel, 7 inches by 7 inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 70 (88 florins).

686. Interior of an Inn with Six Figures.—In the foreground sit two peasants at a table; one, holding a pipe, is in profile; the other, with a jug, is in full face. On the table are two pipes, a charcoal pan, and playing-cards. On the floor lies a dog asleep. At the back are three peasants, playing cards and drinking; a boy looks on. With accessories.

Panel, 15 inches by 14 inches.

Sale.—J. H. van Heemskerk, The Hague, March 29, 1770, No. 89 (701 florins 1, Fouquet).

686a. Four Peasants in an Interior.—They sit by the fire. One drinks; another smokes.

Panel, 13½ inches by 10 inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 127.

686b. Interior with Five Figures smoking and drinking.—Farther away is a little dog.

9½ inches by 11 inches.

Sale.—The Hague, March 31, 1770, No. 54 (31 florins).

686c. A Merry Meeting of Peasants.

9½ inches by 11 inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 33 (23 florins, Bourgon).

686d. Peasants at an Inn. Sm. 44.—Three peasants sit at a table; two are conversing, while the third drinks a glass of beer. Behind them another peasant stands looking on. Three others sit by the hearth. [Pendant to 821g.]

Panel, 14 inches by 12½ inches.

Mentioned by Descamps.

Sales.—Antony Sijdervelt, Amsterdam, April 23, 1766, No. 29 (530 florins, with pendant, Braamcamp).

Gerard Braamcamp, Amsterdam, July 31, 1771, No. 302 (550 florins, P. Fouquet).

686e. Interior with Peasants and Women.—Fine lighting. Brown in tone.

Panel, 11 inches by 14 inches.

Sale.—L. van Heemskerk, Leyden, September 2, 1771, No. 25 (6 florins 10).

686f. A Rustic Interior.—With many peasant figures. By one or the other Ostade.

Panel, 13½ inches by 19 inches.

Sale.—Amsterdam, January 20, 1772, No. 166 (40 florins 10, Fouquet).

686g. A Rustic Interior.—A peasant, holding a jug in one hand and a glass in the other, sits at a table. Beside him a woman sits on a bench; another peasant speaks to her. On the other side of the table stand a peasant, holding a glass of beer, and two children, one of whom eats a pancake. With accessories.

Panel, 14 inches by 17 inches.

Sale.—J. Viet, Amsterdam, October 12, 1774, No. 155 (125 florins, Quinkhard).

686h. A Rustic Interior.—Six peasants seated or standing.

Panel, 11 inches by 10½ inches.

Sale.—J. Viet, Amsterdam, October 12, 1774, No. 157 (301 florins, Yver).

686i. A Rustic Company.

Circular panel, 8½ inches in diameter.

Sale.—H. Houtkamp, Alkmaar, March 19, 1776, No. 219.

686j. An Interior with Peasants.

Panel.

Sale.—Van der Land, Amsterdam, May 22, 1776, No. 67 (2 florins 5).

686k. An Interior.—Four peasants and women are eating and drinking.

Dated 1635; panel, 5 inches by 6½ inches.

Sale.—J. van der H., Leyden, September 11, 1776, No. 27.

686l. Six Peasants in an Interior.—A man holding a glass is in front.

Panel, about 6 inches by 8 inches.

Sale.—Ghent, September 23, 1777, No. 95.

686m. An Interior with Peasants smoking.—A peasant holding a jug is asleep.

Panel, 19 inches by 17 inches.

Sale.—B. C. Thienpont, The Hague, March 28, 1778, No. 19 (20 florins).

686n. Peasants drinking.—[Pendant to 822a.]

13 inches by 10½ inches.

Sale.—B. C. Thienpont, The Hague, March 28, 1778, No. 82.

686a. A Rustic Interior.

Sale.—Otto Schutte, Amsterdam, November 24, 1778, No. 8 (8 florins 50, Schuurman).

686p. Five Peasants and a Woman in an Interior.—They sit, playing cards, drinking, and singing.

9½ inches by 11 inches.

Sale.—Amsterdam, April 17, 1783, No. 182 (11 florins 10, Fouquet).

686q. Interior with Peasants eating and drinking.

Panel, 8 inches by 11 inches.

Sale.—J. van der Maas and the widow P. van Spijk, Rotterdam, June 30, 1783, No. 51.

686r. Interior with Peasants drinking.

Sale.—J. van der Maas and the widow P. van Spijk, Rotterdam, June 30, 1783, No. 52.

686s. A Rustic Barn with Flea-Catchers.—[Pendant to 440b.]

Sale.—J. van der Maas and the widow P. van Spijk, Rotterdam, June 30, 1783, No. 54 (78 florins, with pendant, Kaerten).

687. A Rustic Interior with Four Figures.—Two peasants sit at a little table; one holds a pipe; the other, holding a beer-jug and a glass, listens to him. Near them stands a little boy. By the fire are a woman and a sleeping dog.

Panel, 17 inches by 14 inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 274 (400 florins, Yver).

687a. A Rustic Interior with Figures.—[Pendant to No. 169 of the sale.]

Signed in full.

Sale.—J. de Moni, Leyden, April 17, 1784, No. 170 (1 florin 4, with pendant, Hoefnagel).

688. Interior with Various Figures.—On the right a man sits on a chair, holding a glass of beer. He looks round at a buxom woman who holds the hand of a child standing in front of her, and is embraced by a man standing behind her. On a bench, on which is placed a beer-jug, sit two men with pipes, who watch the loving couple with amusement. Farther back are several figures by the hearth.

Panel, 9 inches by 11½ inches.

Sale.—Amsterdam, August 10, 1785, No. 246 (570 florins, Yver).

688a. Peasants feasting.

Engraved.

Sale.—London, 1785 (£136 : 10s.).

689. Peasants at an Inn. Sm. 84.—A woman pours out beer for a man who is seated. A child is on the steps leading to a door; farther away are four other figures. [Pendant to 690.]

Panel, 12 inches by 10 inches.

Sale.—Dubois, Paris, 1785 (?) (6100 francs, with pendant).

690. Peasants at an Inn. Sm. 85.—Three persons sit at a table on which are playing-cards. Three others sit near the hearth, and three more by a window at the back. [Pendant to 689.]

Panel, 12 inches by 10 inches.

Sale.—Dubois, Paris, 1785 (?) (6100 francs, with pendant).

691. Nine Peasants at an Inn. Sm. 94.—Two peasants sit at an octagonal table in the centre. One, with his back to the spectator, pours out beer. Behind them stands an old man. Near the fireside three peasants converse. Three others play backgammon near a window at the back.

Panel, 13½ inches by 12½ inches.

Sale.—Comte de Vismes, Paris, 1786 (3601 francs).

692. The Interior of a Rustic Inn. Sm. 61.—About ten figures. Two play backgammon.

Panel, 10½ inches by 9 inches.

Sm. is probably wrong in identifying this as the picture in the sale :—Bierens, Amsterdam, July 20, 1747, No. 15 ; according to the sale catalogue, there was only one principal figure, and there were three backgammon players. (*See* 162.)

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 71 (3410 francs).

Beaujon, Paris, April 25, 1787 (2600 francs).

692a. Four Peasants in an Interior.—Three sit at a table ; the fourth stands by the hearth.

Panel, 10½ inches by 8½ inches.

Sale.—Amsterdam, July 13, 1790, No. 85.

692b. Interior of an Inn with Peasants smoking.

Panel.

Sale.—Ant. de Walsche, Brussels, June 14, 1791, No. 6 (175 florins).

693. A Peasant Company at an Inn.—One man pours out a glass of liquor for a woman. Another, glass in hand, rises from his chair, and is about to leave his companions, after winning at cards. Near him a boy helps to lift a jug from which a girl is about to drink. With many accessories.

Panel, 12 inches by 14½ inches.

Sale.—J. W. Barchman Wuytiers, Utrecht, September 17, 1792, No. 47 (323 florins, Fouquet).

694. Four Peasants and a Woman in an Interior.—They stand or sit round a table, drinking and conversing. Farther away stand two children ; one drinks from a jug and the other helps. Carefully and naturally painted.

Panel, 13½ inches by 17 inches.

Sale.—Amsterdam, August 14, 1793, No. 95 (280 florins).

695. Six Figures in an Interior.—Five peasants sit warming themselves by the fireside. A young man stands near them. They converse, smoke, and drink. One man, holding a beer-glass, salutes an old woman. There are various household utensils as accessories. The room is lighted by the fire and a lamp.

Panel, 16 inches by 13½ inches.

Sale.—J. Rendorp, Amsterdam, July 9, 1794, No. 45 (200 florins, W. Eberlein).

696. Four Peasants in an Interior.—Two are seated; the others stand near the hearth. They are drinking and smoking. One is relating a story.

Panel, 7 inches by 6 inches.

Sale.—Amsterdam, June 21, 1797, No. 153 (18 florins 10, Le Dentu).

696a. A Rustic Interior with Figures drinking and smoking.—With accessories.

Panel, 10 inches by 13 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 198 (61 florins).

697. Four Peasants in an Interior.—In the foreground, by the hearth, a peasant sits asleep, leaning against a wooden partition. At a table are three others. Accessories. [Probably identical with 213c and 213aa. Pendant to 203.]

Panel, 11 inches by 9 inches.

Sale.—(Fisciau ?) Amsterdam, August 30, 1797, No. 163 (46 florins, with pendant, Reijers).

697a. Interior of an Inn with Peasants.

Mentioned by W. Buchanan, *Memoirs of Painting*, i. 283.

Sale.—Bryan, London, May 17, 1798, No. 33 (£48 : 6s.).

697b and c. Two Interiors with Peasants drinking and smoking.

Panel, 8½ inches by 11½ inches.

Sale.—Amsterdam, July 11, 1798, No. 79 (70 florins, Sardet).

697d. Interior with Peasants and Women at Table.

Panel, 16 inches by 20½ inches.

Sale.—Blanken, The Hague, June 4, 1800, No. 281 (29 florins, Spruijt).

697e. A Rustic Interior with Many Merry Persons drinking.

Panel, 14 inches by 17 inches.

Sale.—H. ten Kate, Amsterdam, June 10, 1801, No. 130 (225 florins, Tyssens).

697f. Peasants eating.

Mentioned by W. Buchanan, *Memoirs of Painting*, ii. 66.

Sale.—Robit, Paris, May 21, 1801—No. 4 in Bryan's catalogue.

698. Peasants drinking at an Inn. Sm. 134.

Mentioned by W. Buchanan, *Memoirs of Painting*, i. 310.

Sale.—Lady Holderness, London, March 6, 1802, No. 18 (£22 : 1s., Lord Gower).

699. Peasants drinking and feasting. Sm. 128.

Sale.—Sir Simon Clarke, Bart., and G. Hibbert, London, May 14, 1802 (£105).

699a. Interior with Peasants and Women.—With a mass of domestic utensils.

Signed in full ; panel, 14½ inches by 13½ inches.

Sale.—L. Bouman, Leyden, August 24, 1802, No. 82 (17 florins 10).

700. Interior with Peasants feasting and drinking. Sm. 131.

Sales.—Walsh Porter, London, 1803 (£173 : 10s., Sir F. Baring).

700a. A Rustic Interior.—Some merry peasants and women sit at a table by the fireside. In front is a peasant holding a jug. Farther away are accessories.

Panel, 8 inches by 6 inches.

Sale.—Amsterdam, May 7, 1804, No. 124 (14 florins 10).

701. Interior with Peasants drinking. Sm. 140.

Sale.—Lord Rendlesham, London, June 30, 1806 (£183 : 15s.).

701a. Figures in a Rustic Interior.—With accessories.

Panel, 14 inches by 18 inches.

Sales.—J. Caudri, Amsterdam, September 6, 1809, No. 60 (25 florins, Roos).

702. An Inn with Five Peasants.—They are grouped round a table and smoke, drink, and sing. Near the hearth at the back one man pays the hostess his reckoning. There are several benches and chairs. On the floor are an earthenware jug, playing-cards, a chest, and a sleeping dog. To the left is a staircase. All round the room hang lanterns, pots, plates, bird-cages, and other things.

Dated 1661 ; panel, 13 inches by 12 inches.

Sales.—P. J. Geelhand, Antwerp, July 5, 1784, No. 15.

Madame Wellens, born Geelhand, Antwerp, August 21, 1810, No. 3 (800 florins, Regemortel).

702a. Dutch Peasants. Sm. 142.

Sale.—W. Champion, London, 1810 (£43 : 1s.).

702b. A Rustic Interior with Men smoking and drinking.—They are seated. In front is a woman with a child. Farther away are accessories.

Panel, 12½ inches by 10½ inches.

Sales.—J. Caudri, Amsterdam, September 6, 1809, No. 58 (405 florins, Gruyter).

D. Teengs, Amsterdam, April 24, 1811, No. 99 (580 florins, Josi).

703. Four Peasants in an Interior.—They sit at a table. Two shake hands as if they were bargaining. Finely rendered.

Panel, 10 inches by $7\frac{1}{2}$ inches.

Sale.—(Supplementary) A. Vermande and others, Haarlem, May 6, 1811, No. 3 (64 florins, W. Hendriks).

703a. A Company of Merry Peasants drinking.—With children at play.

Panel, 13 inches by 15 inches.

Sale.—Caspar van Citters, Rotterdam, July 1, 1811, No. 54.

703b. A Rustic Interior with Figures.

Sale.—Antwerp, July 30, 1812, No. 87.

703c. A Company of Peasants drinking.

Panel, 17 inches by 14 inches.

Sale.—T. P. C. Haag, December 21, 1812, No. 94 (13 florins 5).

704. Peasants in an Interior. Sm. 150.—They sit round the hearth. One man speaks to a woman standing near. A boy warms himself before the fire. The foreground is illumined by a lamp standing in the chimney-corner; the background is lighted by the moon shining through the window.

Canvas, 16 inches by $13\frac{1}{2}$ inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 113 (425 florins).

705. A Rustic Interior. Sm. 152.—Three peasants sit before the fire. A fourth man stands in front near a table, on which are a jug, a glass, and a charcoal pan. [Pendant to 262.]

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 115 (255 florins, with pendant).

706. A Rustic Company smoking and drinking.—They laugh at a man who is ill.

Canvas on wood, $9\frac{1}{2}$ inches by 7 inches.

Sale.—R. Sondag and others, Rotterdam, July 5, 1813, No. 109.

707. A Rustic Company drinking. With accessories.

Panel, 11 inches by $9\frac{1}{2}$ inches.

Sale.—R. Sondag and others, Rotterdam, July 5, 1813, No. 109.

707a. Peasants smoking and drinking in an Interior.

Sale.—Amsterdam, June 22, 1814, No. 5.

707b. Interior of an Inn with Peasants drinking.

Panel, $7\frac{1}{2}$ inches by $19\frac{1}{2}$ inches (?).

Sale.—Luchtmans, Rotterdam, April 20, 1816, No. 113 (9 florins).

707c. Merry Peasants.

Panel.

Sale.—P. van der Santheuvel and J. van Strij, Dordrecht, April 24, 1816, No. 35.

707d. A Rustic Interior with Figures.

About 13 inches by 18 inches.

Sale.—H. Hoogers, Nymwegen, June 7, 1816, No. 139.

708. Interior of an Inn with Peasants. Sm. 143.

Panel, 15 inches by 13 inches.

Sale.—Lucien Bonaparte, London, 1816 (£66 : 3s.).

709. Eight Peasants at an Inn. Sm. 156.—In the centre foreground is a table with a plate of ham and a charcoal pan on it. To the right of the table sit a stout woman and a man who embraces her. Opposite them stands a short stout man who has risen from his chair and upset it. Farther away are two other peasants; one is about to drink and the other is smoking. Two others pay their reckoning.

Copper, 9½ inches by 11 inches.

Sales.—Jan Jacob Brants, Amsterdam, April 20, 1813, No. 22 (505 florins, Yver).

Baron Thiébault, Paris, February 25, 1817 (2500 francs).

709a. A Rustic Company.

13 inches by 15 inches.

Sale.—Hoorn, July 8, 1817, No. 85 (1 florin 10, Pakker).

710. Six Peasants in an Interior.—They smoke, play cards, and drink. A peasant plays the fiddle. A boy teases a dog. A woman nurses her child.

Panel, 15½ inches by 13 inches.

Sale.—Engelberts, Amsterdam, August 25, 1817, No. 68* (249 florins 15, Coclers).

711. Peasants in a Rustic Interior. Sm. 159.—They sit round the hearth, conversing and drinking. Among them stands a woman holding a jug.

Panel, 16 inches by 13½ inches.

Sale.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 85 (549 florins, Brondgeest).

711a and b. Two Pictures with Peasants.

Panel, 13 inches by 11 inches.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 106 (6 florins, Roos).

711c. A Rustic Company.

Sale.—Delft, August 15, 1821, No. 143.

711d. A Rustic Company.—Several persons converse by the hearth. Farther away a woman takes money from a peasant who stands beside her.

Sale.—(Supplementary) S. I. Stinstra and others, Amsterdam, May 22, 1822, No. 222.

711e. Peasants smoking and drinking in an Interior.—They sit at a table. With numerous accessories.

Panel, 12 inches by 16 inches.

Sale.—J. Hulswit, Amsterdam, October 28, 1822, No. 99 (146 florins, Gruyter).

712. Peasants at an Inn. Sm. 164.—One man sits in front beside a cask. He has just set down his glass to speak to a man, pipe in hand, who stands leaning against the chimney-piece. A cat lies asleep in the chimney-corner. At a table in the background are two peasants and a girl who serves them.

Panel, 9 inches by 7 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 423.

Sales.—Madame de Cossé, Paris, November 11, 1778 (1150 francs).

Robert de Saint Victor, Paris, November 26, 1822 (1361 francs).

712a. A Company drinking.

Panel, 12 inches by 10 inches.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 119.

712b and c. Two Dutch Inns.

Sale.—Mallinus brothers, Louvain, September 9, 1824, No. 196.

712d. Peasants smoking at an Inn.

Sale.—Mallinus brothers, Louvain, September 9, 1824, No. 206.

712e and f. Two Interiors.

Copper.

Sale.—Utrecht, June 27, 1825, No. a (5 florins, Esser).

712g. Interior with Peasants smoking, drinking, and playing Cards.

Panel, 10½ inches by 8½ inches.

Sale.—O. W. J. Berg, Amsterdam, July 7, 1825, No. 86 (42 florins).

712h. A Rustic Interior.—With numerous figures and curious accessories.

Panel.

Sale.—F. Kamermans, Rotterdam, October 3, 1825, No. 75 (232 florins, Exfordt).

713. Eight Persons at an Inn. Sm. 170.—The chief figure is that of a merry fellow in a blue coat. He sits on a stool in the centre foreground singing and raising his glass. On the right is an old fiddler. Near him a child in a white hat sits on a stool. The other persons are grouped round a table. Among them is an old woman holding a jug. Various accessories are scattered about the room, in which are a chimney-piece with doors on either side, shelves, and cupboards.

Signed, and dated 1656; panel, 11 inches by 14 inches.

Sales.—Prince Galitzin, Paris, 1825 (13,030 francs).

Joseph Barchard, London, 1826 (£572 : 5s.).

714. Interior with Four Persons conversing.—Farther back is a woman. A jug stands on a cask. A charcoal pan and a pipe are placed on a bench.

Panel, 18 inches by 14 inches.

Sale.—H. Reydon and others, Amsterdam, April 5, 1827, No. 115 (40 florins, Esser).

714a. An Inn with a Merry Rustic Company drinking.—At the back is another company.

Panel, 12 inches by 10½ inches.

Sale.—O. Reijers, Arnhem, August 6, 1827, No. 78 (35 florins, Thomas).

714b and c. Two Interiors with Peasants.

Panel, 10½ inches by 10 inches.

Sale.—C. R. S. Toe Laer, Amsterdam, July 28, 1828, No. 69 (28 florins, Gruyter).

715. Interior of an Inn with Four Figures. Sm. 177.—They are grouped round a table near a side window. Two others are at the back.

Panel, 12 inches by 10½ inches.

Sale.—Michael Zachary, London, 1828 (£134 : 8s.).

716. Peasants in a Cottage Interior. Sm. 145.—Two men sit on the left before the hearth. One offers a child a glass of wine; the other stirs the fire with the tongs. A third man stands in the corner, smoking his pipe, near a window which lights the room. "This picture is distinguished for its brilliant effect" (Sm.).

Signed, and dated 1655; panel, 14 inches by 12½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 285.

Sale.—J. L. Laneuville, Paris, November 6, 1811 (2500 francs).

Sold by Sm. in 1825 (for £262 : 10s.).

In the collection of William Beckford, 1829.

717. A Company at an Inn. Sm. 223.—The room is lighted by a large window. About thirteen men and women smoke, drink, and feast.

Panel, about 17 inches by 22 inches.

In the collection of Van Saceghem, Ghent, 1829 (Sm.).

Sale.—(Possibly) Van Saceghem of Ghent, Brussels, June 2, 1851, No. 75.

718. Peasants at an Inn. Sm. 63.—On the right two peasants, who are smoking, stand watching backgammon-players. Near the centre is another smoker who lights his pipe at a charcoal pan. Behind him a companion speaks to the hostess, with whom is another woman. Two other persons are at the back. In all there are ten figures. The room is lighted by a large window on the left. [Compare 651.]

Signed, and dated 1669; panel, 13 inches by 11½ inches.

Mentioned by W. Buchanan, *Memoirs of Painting*, ii. 331.

Sales.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 36 (320 florins, Hoet).

Prince de Conti, Paris, April 8, 1777 (2550 francs).

Chevalier Lambert et du Porail, Paris, March 27, 1787 (2555 francs).

Prince de Talleyrand, Paris, July 7, 1817, No. 23; the collection was bought as a whole before the sale by the London dealer W. Buchanan.

In the collection of Edward Gray, Harringay House, Hornsey, 1829 (Sm.).

718a. Interior with Peasants smoking and drinking.

Sale.—P. A. de Génestet, Amsterdam, August 23, 1831, No. 100 (2 florins, 75).

719. Peasants at an Inn.—A peasant sits holding a beer-jug on his knee, while he converses with a man standing before him. Behind him are a woman and a child. Three other figures complete the composition. [Pendant to 761.]

Panel, 12 inches by 11½ inches.

Sales.—J. B. van Lancker, Antwerp, 1835, No. 79 (230 florins, Woodin).
Grimond and others, London, May 25, 1903, No. 114.

719a. An Interior.

Sales.—Geddes, London, 1835 (£87, Mapleson).

720. Interior with Peasants smoking and drinking.—At the hearth on one side sits a woman whom a man embraces.

Signed in full; panel, 13 inches by 12 inches.

Sale.—Franzi, Amsterdam, October 5, 1837, No. 34 (25 florins, Poster).

720a. A Merry Rustic Company.

Sale.—(Supplementary) Amsterdam, October 4, 1838, No. 55 (12 florins).

721. The Interior of an Inn. Sm. 129.—[Possibly identical with 726 and 846.]

Sales.—Sir Simon Clarke, Bart., and George Hibbert, London, May 14, 1802 (£304 : 10s.).

(Possibly) Sir Simon Clarke, Bart., London, May 8, 1840 (£325 : 10s., Nieuwenhuys)—according to a MS. note by Sm. in his own copy of his catalogue.

721a. Four Peasants at an Inn.—Three, grouped round a cask, laugh and drink. The fourth stands on the right, holding a glass.

Panel, 4½ inches by 4 inches.

Etched by A. van Ostade.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 123.

722. Peasants in a Country Inn. Sm. 100, and Suppl. 135.—Beside a large chimney-piece with a blazing fire are three peasants. The nearest man, in a dark-blue jacket and red cap, sits with his back to the spectator, holding a jug. He looks at his companions, one of whom sits on a low tub-chair, while the other takes a pipe from his mouth. Close to the hearth, a boy fondles a dog. Farther back two men pay the hostess their reckoning. On the left is a window with four casements,

through which is seen a cottage. A step-ladder and a bird-cage are among the accessories. [Possibly identical with 723.]

Signed, and dated 1648; panel, 18 inches by 14½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 250.

Exhibited at the British Institution, London, 1815.

Sales.—Beaujon, Paris, 1787 (3000 francs).

Sabatier, Paris, March 20, 1809 (9001 francs, Paillet).

London, 1827 (£173 : 5s., bought in).

Sold by Sir Abraham Hume, Bart., to Thomas Barnett, 1828 (Sm.).

Sold by Sm. to Letellier, Paris, 1841.

723. Three Artisans and a Boy in an Interior. Sm. Suppl. 100.—The room has a large window and a projecting chimney-piece. One man, in a dark jacket with yellow sleeves and a red cap, sits with his back to the spectator, holding a jug. He leans back in his chair, as if speaking to his companions who sit to the left. Near the fire a boy fondles a dog. At the back two men pay the hostess their reckoning. "A good picture" (Sm.). [Possibly identical with 722.]

Panel, 17 inches by 15 inches.

In the collection of J. S. Harford, Blaise Castle, 1842 (Sm.).

724. Ten Persons at an Inn. Sm. 193, and Suppl. 91.—The nearest figure is that of a woman, seated in a chair and holding a tall glass; she speaks to a man who stands before her with one hand to his hat. Behind her a man runs liquor from a cask. Beside him is another man with a fiddle. On the opposite side are a man, seen from the back, and a woman nursing a child, seated on a bench. At an arched doorway at the back are three other figures.

Panel, 18 inches by 14 inches.

Engraved in the *Musée Napoléon*.

In the Louvre, 1806-15 (Sm.).

In the Kassel Picture Gallery, 1842 (Sm.); but none of the pictures now there, all of which represent open-air scenes, accords with Sm.'s description.

725. Peasants in an Interior. Sm. Suppl. 66.—In a cottage interior, with steps on the left that lead to a side room and have a board attached to the hand-rail, four men, two women, and a boy are in the centre. A man in a red jacket sits on a bench with his back to the spectator, tying his knee-band. Another man sits at a table in full face, holding a jug; he speaks to his neighbour on the right who has just risen and stands listening, pipe in mouth. On the floor in front lies a dog asleep. There are various household utensils. "Painted in the artist's free manner" (Sm.).

Panel, 10 inches by 13 inches.

Sold by Sm. to Griffin of Liverpool.

726. Peasants at an Inn. Sm. 37, and Suppl. 134.—Five peasants are grouped round a table in front of the fire. One, holding a beer-glass, addresses the rest. Another man, leaning on the back of a chair, listens to him. At the back a man and a woman converse. [Possibly identical with 721 and 846. Pendant to 747.]

Panel, 14 inches by 13 inches.

Mentioned by Descamps.

Sales.—Gerard Braamcamp, July 31, 1771, No. 157 (2560 florins, with pendant, P. Fouquet).

Jan Gildemeester, Amsterdam, June 11, 1800, No. 163 (2700 florins, Sterk).

Sir Simon Clarke, Bart., London, May 8, 1840 (£325 : 10s., Collard).

In the collection of Charles Heusch, London, 1842 (Sm.).

727. A Rustic Interior. A man stands conversing with peasants who are smoking.

Panel, 10 inches by 13 inches.

Sale.—J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 163 (140 florins, Keyzer).

727a. A Rustic Interior with Figures.

Panel.

Sale.—Van Barneveld van den Haute and others, Antwerp, February 26, 1844, No. 224 (15 florins, Leroy).

727b. A Rustic Interior.

Exhibited at Amsterdam, 1845, No. 59.

Then in the collection of J. J. A. Santhagens.

727c. Peasants reading in an Interior.—At a table in the centre of a cottage room several persons sit reading a document. At the corner of the table a man, with a pipe in his hand, seems to jest with the others.

Panel, 12 inches by 15½ inches.

Sale.—P. L. Mortier, Amsterdam, May 6, 1846, No. 125 (25 florins 50, A. Wolff).

727d. A Rustic Interior with Seven Figures eating and drinking.

Panel, 9 inches by 10½ inches.

Sale.—M. de Jongh, widow of P. J. Oosthuyse van Rijsenburg, The Hague, October 18, 1847, No. 54.

727e. An Interior with Merry Peasants.

Panel, 10 inches by 10 inches.

Sale.—M. de Jongh, widow of P. J. Oosthuyse van Rijsenburg, The Hague, October 18, 1847, No. 176.

728. Four Figures.—Two peasants, one of them in a blue jacket, are seated with two women.

Sale.—Richard Sanderson, London, June 17, 1848 (£147).

728a. Interior of an Inn.

Circular panel, 8½ inches across.

Sale.—Mlle. Hélène Herry, Amsterdam, September 18, 1848, No. 56.

729. [Identical with 650.]

729a. Interior with Figures.

Panel.

Sale.—Antwerp, February 24, 1851, No. 117.

730. Interior of an Inn.—Five peasants are by the fireside. The nearest man stands, bareheaded; he holds the hand of a woman who sits in front with a child on her lap. In the right background are several figures. On the left children play with bowls. Farther back, in a doorway, a woman repulses a man's embraces. In all there are fifteen figures. Attributed to C. Dusart by the writer of a MS. note in the sale catalogue.

Signed on the left at foot, and dated 1659; canvas on panel.

Sale.—Comte de Turenne, Paris, May 17, 1852, No. 63 (3000 francs).

731. Four Peasants at an Inn.—They are grouped round a table. The nearest man, seen from the back, holds a pipe in his left hand. Near a window at the back are a man and a woman.

Signed on the right; canvas on panel.

Sale.—Comte de Turenne, Paris, May 17, 1852, No. 64 (2900 francs).**732. A Peasant Company in an Interior.**In the collection of Haywood Hawkins, London, 1854 (*Waagen*, ii. 336).

733. Peasants at an Inn. Sm. Suppl. 78.—In a large room numerous peasants and artisans are assembled. Most of them are drinking. A jovial party occupies the centre. "Painted in a free manner, and with a prevalent brown tone of colour" (Sm.). *Waagen* doubts its authenticity.

Panel, about 26 inches by 32 inches.

Mentioned by *Waagen*, iii. 339.In the collection of Earl Fitzwilliam, Wentworth Woodhouse, 1842 (Sm.) and 1854 (*Waagen*); but not now to be found there.**733a. Interior with Smokers and Drinkers.**—("L'Accident Imprévu.")*Sale*.—Bertrand, Paris, November 13, 1855, No. 136.

733b. A Company in an Interior.—*Waagen* describes it as unusually large for Ostade. It was hung so high that he could not see it properly.

In the collection of J. Walter, Bearwood, 1857 (*Waagen*, Suppl. 295).

734. Interior of an Inn with Seven Figures.—With accessories. Signed, and dated 1662; panel, 15 inches by 12 inches.

Mentioned by Descamps.

Sale.—L. Casterman and others, Antwerp, July 19, 1858, No. 158.

735. Peasants at an Inn. Sm. 79, and Suppl. 79.—In the foreground sit two men. The nearer of them, wearing a blue coat and a red cap, with a knife in his belt, sits on a three-cornered chair; he leans forward with his elbow on his knee and a pipe in his hand. His companion, wearing a puce-coloured waistcoat and blue sleeves, an apron, and a hat cocked on one side, sits in the middle, holding a jug. In front of them is

a stool, with cards, pipes, and a charcoal pan on it; a dog lies asleep beside them. At the back two men play cards near a large window; a man and a boy look on. "An excellent example of the master" (Sm.).

Signed, and dated 1658; panel, 14 inches by 12½ inches.

Exhibited at the British Institution, London, 1838.

Sales.—J. Tak, Soeterwoude, September 5, 1781 (525 florins).

Proley, Paris, 1787 (1420 francs).

Montesquion, Paris, December 9, 1788 (2330 francs).

Sold between 1788 and 1829 (for £367:10s.), according to Sm.

In the possession of the London dealer Peacock, 1829 (Sm.).

In the collection of Edmund Higginson, Saltmarsh Castle, 1842, No. 132.

Sales.—Edmund Higginson, London, June 4, 1846 (£388:10s., Turner).

E. Higginson, London, 1860 (£267:15s., Nieuwenhuis—according to a MS. note by Sm. in his own copy of his catalogue; but to Fischer, according to *Art Sales*).

735a. A Rustic Inn.

Signed.

In the Von Peucker collection, Berlin, 1863 (Parthey, ii. 207-8).

735b. Peasants smoking and drinking.

Signed with the monogram, and dated 1667; canvas, about 16 inches by 22 inches.

In the Von Tettau collection, Erfurt, 1863 (Parthey, ii. 206).

736. Peasants making merry in a Village Inn.

Canvas, about 22 inches by 19½ inches.

In the collection of Prince zu Hohenzollern-Hechingen, Löwenberg, 1858 catalogue (Parthey).

737. **Peasants smoking and drinking in an Interior.**—On the right are three figures—a man drinking, a man looking into an empty jug, and a woman reading a newspaper. On the left are another man drinking, a man asleep, and another lighting his pipe, with a child near him. Jugs hang on the wall; tavern utensils lie on the floor.

Signed in full; panel, 14½ inches by 22 inches.

Sale.—Breb—, Paris, March 26, 1866, No. 36.

737a. **Peasants eating Mussels in a Barn.**—The dish is on a cask, round which they sit.

Panel, 16 inches by 23 inches.

Sale.—H. de Kat of Dordrecht, Paris, May 2, 1866, No. 62.

737b. Peasants smoking in an Interior.

Signed in full; oval panel, 12½ inches by 16 inches.

Sale.—H. A. Haarsma, Amsterdam, October 8, 1867, No. 47 (36 florins, Gorlitz).

737c. A Rustic Interior.

22 inches by 27 inches.

Exhibited at Amsterdam, 1867, No. 150.

Then in the collection of A. L. Dyserinck, Haarlem.

737d. An Interior.—[Possibly identical with 521.]

Sale.—J. E. Fordham, London, 1867 (£99, bought in).

738. Peasants smoking.—[Compare 276.]

10 inches by 8 inches.

Exhibited at Amsterdam, 1867, No. 148.

Then in the collection of Reede van Oudtshoorn.

739. Interior of a Cottage.

Exhibited at Leeds, 1868, No. 651.

Then in the collection of Henry Harvey.

739a. Interior with Several Figures.

Sale.—F. P. Tim and others, Amsterdam, October 19, 1869, No. 41.

740. Peasants at Table in an Inn.

Sale.—J. Harris, London, 1872 (£95 : 11s., Rutley).

741. The Smokers.

Panel, 8 inches by 10 inches.

From the Royal palaces.

In the collection of the Comtesse de Chinchon, born De Bourbon.

Sale.—Salamanca, Paris, January 25, 1875, No. 65.

742. Interior of an Inn.

Panel, 8 inches by 10 inches.

In the collection of the Comtesse de Chinchon, born de Bourbon.

Sale.—Salamanca, Paris, January 25, 1875, No. 66.

742a. A Rustic Interior.

Signed ; panel, 11 inches by 11 inches.

Sale.—W. Beukman and others, Amsterdam, October 5, 1875, No. 46.

742b. Interior.

Canvas, 14 inches by 15 inches.

Sale.—S'Bezeth and A. Nortier, Rotterdam, December 13, 1875, No. 13.

742c. Four Peasants by the Fireside in a Room.—Somewhat cold in tone.

16 inches by 12 inches.

Mentioned by Waagen, ii. 296.

In the collection of Edmund Higginson, Saltmarsh Castle—according to *Art Sales* ; of the four pictures by Ostade in that collection, it might perhaps be No. 103 in the 1842 catalogue, which is 268 above, but this is uncertain.

Sale.—Wynn Ellis, London, 1876 (£236 : 5s.).

742d. A Rustic Interior.

Panel, 17 inches by 25 inches.

In the collection of the Comte de Trancourt.

Sale.—A. Dumont, Cambrai, September 30, 1878, No. 77.

742e. Peasants carousing.—Five figures ; half-length.

11 inches by 9 inches.

In the St. Victor collection.

Sale.—G. Faulkner, London, 1879 (£420, Annoot).

742f. Drinkers and Smokers.

Sale.—Ant. Sils, Antwerp, March 21, 1882, No. 28.

742g. Peasants drinking.

Panel, 8 inches by 6 inches.

Sale.—S. Hertogenbosch, May 17, 1882, No. 15.

743. The Village Politicians at the Inn.

Mentioned by Paul Eudel, *L'Hotel Drouot en 1884-5*, p. 199.

Sale.—Baron de Beurnonville, Paris, January 29, 1885 (2280 francs).

744. Interior of an Inn.—A drinker, holding a wine-glass, looks out of the window. To the right are other guests. A fine picture, but probably by Isack van Ostade.

Signed on the casement; 14 inches by 11½ inches.

Exhibited in the Rupprecht Exhibition, Munich, 1889, No. 94.

745. A Tavern Scene.

Dated on the left at foot 1657; 16 inches by 22 inches.

Exhibited in the Rupprecht Exhibition, Munich, 1889, No. 191.

746. A Peasant Company.—Seven persons converse by the fireside. The man seated nearest to the fire plays the fiddle. In front stands another man, facing the spectator, and leaning on the back of a chair. Farther back sit two peasants; another stands up. At the back a man embraces a woman.

6 inches by 6 inches.

Sale.—W. Mitchell, Frankfort-on-the-Main, May 7, 1890, No. 70 (240 mark, Grunelius).

746a. Interior.—Two peasants sit beside a heavy block of wood, listening to a third man who stands before them. A fourth goes away through a doorway on the left.

Panel, 14 inches by 12½ inches.

Sale.—Cremer and others, Cologne, January 20, 1892, No. 143.

747. Peasants at an Inn. Sm. 29, and Suppl. 133.—Four peasants are in front of the hearth. One of them stands, hat in hand, with his back to the fire. Another, seated opposite to him, offers him a glass of beer. The other two sit between them, but farther back. On the extreme right a child, standing in front of a chair, takes something out of a basin to give it to a dog who watches it. In the background two men play backgammon by a window, and a third man looks on. At the back a staircase leads up to another room. [Pendant to 726.]

Dated 1668; panel, 14 inches by 13 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 379, ii. 9.

Engraved by J. Halbou in the "Poullain Gallery," 1780, No. 66; and etched by A. Greux in the Schneider sale-catalogue.

Exhibited at the British Institution, London, 1815.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 156 (2560 florins, with pendant, P. Fouquet).

Prince de Conti, Paris, April 8, 1777 (7000 francs, according to Blanc; or 6000 francs, according to Sm.).

Poullain, Paris, March 15, 1780 (5700 francs, Lebrun).

Proly, Paris, 1786 (6400 francs).

Harris, London, 1805 (£304 : 10s., De Blynny).

J. F. Tuffen, London, April 11, 1818 (£374 : 17s., Pinney).

Sir Simon H. Clarke, Bart., London, May 8, 1840 (£535 : 10s., Joseph Barchard—or, according to a MS. note by Sm. in his own copy of his catalogue, by Nieuwenhuis); it was in the Clarke collection in 1829 (Sm.).

Schneider, Paris, April 6, 1876, No. 25.

Earl of Dudley, London, June 25, 1892, No. 16.

747a. Peasants drinking and smoking in an Interior.
20½ inches by 16 inches.

In the possession of the London dealer Larkin, 1892, No. 6.

748. Five Peasants and their Hostess in an Inn.—Four peasants sit smoking and drinking round a rude table; a fifth man lies asleep on the floor in the background. Behind the group the hostess chalks up the score.

Signed in full on the left at foot; canvas, 11½ inches by 17 inches.

Sale.—Anrep-Elmpt, Cologne, June 5, 1893, No. 87.

749. Interior of an Inn.—A peasant, seated on a tub, takes a live ember from the fire. Another peasant, holding a jug in his right hand, offers a glass of beer to a girl who plays with a chair. A man, holding a pipe, lets down a window. On the left are a chair and some utensils.

Signed, and dated 1656; 13 inches by 15 inches.

Probably the picture mentioned by Waagen, iii. 303.

Sales.—Duke of Hamilton, London, June 17, 1882 (£1837 : 10s., Denison).

C. Beckett Denison, London, June 6, 1885 (£945, Robson).

George Field, London, June 10, 1893, No. 31.

750. INTERIOR WITH THREE FIGURES IN FRONT.
—A man with his back to the spectator offers a woman a glass of beer. Another man stands near, holding a jug. Other persons stand or sit beside a table at the back; among them is a man playing the "rommelpot." On the left a boy sits by the fire.

Signed in full, and dated 1653; 16½ inches by 21½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 105.

Then in the possession of the London dealer Martin Colnaghi.

751. PEASANTS AT AN INN.—In front three peasants sit round a three-legged chair serving as a table. The left-hand man, almost in full face, wears a blue jacket and a red cap; he holds a pewter pot in his left hand and a large glass in his right. He converses with a peasant

who sits on the right, opposite to him and in profile to the left; this man wears a tall hat, holds his pipe in his left hand, and gesticulates with his right hand. Between them, behind the table, stands a third man who wears a blue jacket, and holds a pipe in his right hand. On the left, just behind the first-named man, a staircase leads to the door of another room. In the right background a woman, seen almost from the back, converses with a peasant standing at the open door. By the window to the left are two children.

Signed; panel, 11 inches by $8\frac{1}{2}$ inches.

Sales.—Swabey, London, 1860 (Smith); Smith sold it to Adrian Hope.

A. Hope, London, June 30, 1894 (£273, Sedelmeyer).

752. A Rustic Interior.

10 inches by $10\frac{1}{2}$ inches.

Exhibited at Mittau, 1894, No. 112.

Then in the Lüdinghausen-Wolff collection.

753. An Inn Scene.—In a low-ceiled room two men sit conversing by a table. A third man, waving his hat, takes a glass of beer from the hostess, while the host chalks up his score. At the lofty arched doorway a peasant enters with a jug.

Signed; $10\frac{1}{2}$ inches by 9 inches.

Sale.—Würster, Cologne, June 15, 1896, No. 205.

754. INTERIOR WITH EIGHT FIGURES.—In the centre an old woman and a man sit reading. Behind them stands another man, while a third approaches. By the hearth to the left are other figures.

Signed in full; 14 inches by 18 inches.

Sale.—Jacques, Amsterdam, March 1897, No. 20 (730 florins).

755. INTERIOR WITH FIGURES.—Three persons sit round a table. At the back a fourth man lights his pipe.

10 inches by 8 inches.

Sale.—(At Robinson and Fisher's) London, May 27, 1897, No. 198 (£21).

755a. Interior with Figures.

From the collection of Lord Guyer (?).

Sale.—(At Robinson and Fisher's) London, July 1, 1897, No. 127.

756. Peasants at an Inn.—Three peasants and a woman sit round an upturned cask. The woman repulses her neighbour's embraces. Near this group stands a peasant with a glass. To the left is an open window. Near it is the cellar door.

Signed on the left at foot; panel, $12\frac{1}{2}$ inches by 11 inches.

Sale.—Ch. Sedelmeyer, Berlin, November 16, 1897, No. 37.

756a. Interior with Peasants.—In a rustic kitchen with a window to the right is a company of peasants. In the centre stands a man with a tall hat, a red doublet, and a dagger hanging at his side, who clasps his hands behind him; he converses with a man seated opposite who stirs the

fire. To the left are a woman and a little girl with a small white dog beside them.

Signed; panel, 18 inches by $14\frac{1}{2}$ inches.

Sale.—Dörnberg and others, Frankfort-on-the-Main, December 7, 1897, No. 85.

756b. Interior.

Panel, $15\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sale.—Dörnberg and others, Frankfort-on-the-Main, December 7, 1897, No. 86.

757. Four Peasants at an Inn.—In a poorly furnished cellar room, fully lighted by a candle, three men are grouped round a table. On the right a man sits on the floor asleep.

Panel, 8 inches by $11\frac{1}{2}$ inches.

Sale.—Brade and others, Cologne, December 17, 1897, No. 245.

757a. Peasants carousing.

Panel, $11\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

Sale.—Lucy Copeman and others, London, June 13, 1898, No. 42.

758. A RUSTIC INN.—With an open door. A present is offered. $11\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Exhibited at the South Kensington Museum, London, 1891-7, No. 6.

In the collection of Lord Francis Pelham Clinton Hope, Deepdene, bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

759. INTERIOR WITH FIVE SMALL FIGURES.—Two children fighting and three grown-up persons. A good early picture.

Exhibited in the Hoogendijk Exhibition, Rotterdam, 1899, No. 1.

Then in the Hoogendijk collection, The Hague, No. 242.

759a. Peasants reading in an Interior.—In an old Dutch barn-like room four men sit at a table reading a document, while a fifth, with his back to the spectator, is occupied in the background.

Panel, $16\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sale.—D'Eve and others, Cologne, March 20, 1899, No. 101.

759b. A Rustic Interior.—Three persons sit conversing round the hearth. Farther away are others drinking and smoking. On the left, through an open door, is seen another room.

16 inches by $12\frac{1}{2}$ inches.

Sale.—Wedewer, Cologne, May 1, 1899, No. 169.

759c. Interior with Peasants drinking.

Panel, $10\frac{1}{2}$ inches by 8 inches.

Sale.—London, June 10, 1899, No. 126.

759d. An Inn with Peasants drinking.

Sale.—Viscount Oxenbridge, London, December 9, 1899, No. 94.

759e. Interior of an Inn.—Five peasants, grouped round a table, smoke, drink, and argue. At the back a man converses with the young hostess.

Panel, 15 inches by 13 inches.

Sale.—Schipper and others, Berlin, February 19, 1900, No. 68.

759f. Interior with Peasants drinking and smoking.

Panel, 12 inches by 16 inches.

Sale.—Britten Slee and others, London, March 25, 1901, No. 118.

759g and h. Peasants smoking in an Interior; and, Three Peasants smoking.

Two pictures.

Sale.—London, April 3, 1901, No. 140.

759i. Interior of an Inn.—With persons seated, who drink and smoke.

Panel, 15½ inches by 21 inches.

Sale.—Nesbitt and others, London, April 15, 1901, No. 27.

759j. Interior with Peasants carousing.

Panel, 11½ inches by 15½ inches.

Sale.—London, December 21, 1901, No. 96.

759k. Peasants smoking.

Copper, 13 inches by 10 inches.

Sale.—Williams and others, London, January 27, 1902, No. 69.

759l. Peasants carousing.

Panel, 9½ inches by 6½ inches.

Sale.—Williams and others, London, January 27, 1902, No. 110.

759m. Peasants carousing at an Inn.

Panel, 12½ inches by 16 inches.

Sale.—Sir H. Bedingfield, Bart., and others, London, May 31, 1902, No. 95 (£378).

759n. Interior with Peasants smoking and drinking.

Panel, 16½ inches by 14½ inches.

Sale.—Fenton and others, London, February 16, 1903, No. 65.

759o. Interior with Peasants carousing.

Panel, 15½ inches by 21 inches.

Sale.—Fenton and others, London, February 16, 1903, No. 66.

759p. Interior with Figures.

13½ inches by 11½ inches.

Sale.—London, March 2, 1903, No. 59.

760. An Inn Scene.—In a Dutch inn four men who have been playing cards sit laughing and singing. One plays the flute. At the back several men sit conversing by the fire.

Signed in full on the right at foot ; panel, $14\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

Sale.—Rümerskirch and others, Munich, March 23, 1903, No. 68.

760a. Interior with Peasants carousing.

Panel, $12\frac{1}{2}$ inches by 16 inches.

Sale.—Lady Wetherall and others, London, April 18, 1903, No. 127.

760b. [Identical with 719.]

761. FOUR PEASANTS AT AN INN.—They are grouped round a table in the centre smoking, drinking, and singing. The man on the right sits on a chair in profile to the left, holding his pipe in his right hand. Behind him to the left stands another man, holding up a beer-glass in his right hand and singing. On the left, a little in front of him, sits the third man, lighting his pipe at a charcoal pan. The fourth man, in profile to the right, sits on a bench in the left foreground. He holds his beer-glass with his left hand, which rests on the table. He turns round to the left to pull back by the apron a girl, with a jug in her right hand, who is going away ; she tries to push his arm back with her left hand. On the floor in front of them lies a dog, with various domestic utensils. In the brown tone of the early period, and not bad ; well preserved. [Pendant to 719.]

Signed in full, and dated 164— ; panel, 12 inches by $11\frac{1}{2}$ inches.

Sale.—J. B. van Lancker, Antwerp, 1835, No. 78 (610 florins, De Pret).

In the collection of De Pret de Rose de Calesberg, Antwerp.

Sale.—Van den Berch van Heemstede and others, Amsterdam, July 7, 1903, No. 99 (7000 florins, Halijn).

762. PEASANTS AT AN INN (or, A Social Party). Sm. Suppl. 20.—In the centre foreground of a cottage interior four men and a woman are grouped round a table. The woman, seen almost from the back and facing to the right, sits to the left on a low bench. She converses with a man seated to the right of her, who turns to her and fills his glass from an earthenware jug. Between them, and farther back, a man with a red cap stands bending forward. On the other side of the table, in the foreground, a peasant with his back to the spectator sits on a three-legged chair ; he wears a brownish-red doublet with yellow sleeves, and converses with a man standing farther back and facing the spectator, who holds out a glass of beer in his right hand as if commending it. Behind him to the right a boy in a broad-brimmed hat lets a little girl drink out of a large jug. This picture corresponds exactly, though in reverse, with Ostade's etching, B. 50, which Sm. describes under Sm. 184.

Signed, "Ostade fecit" ; the date is illegible ; panel, $14\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

Engraved by Courty as "La Partie."

Exhibited at Vienna, 1873, No. 154.

Sales.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 58 (6700 francs and $7\frac{1}{2}$ per cent, Tansé, Lille).

Isaac Péreire, Paris, March 6, 1872, No. 142 (8000 francs).

In the collection of Baron de Beurnonville, Paris.

Sales.—Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 33.
Baronne de H—, Paris, June 17, 1904, No. 35.

762a. Peasants drinking.

10 inches by $13\frac{1}{2}$ inches.

Sale.—London, January 14, 1905, No. 133.

762b. Four Peasants seated round a Cask conversing.

Panel, $10\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Sale.—London, May 8, 1905, No. 26.

762c. Interior with Peasants.

Panel, 12 inches by 10 inches.

Sale.—F. Popham and others, London, June 8, 1905, No. 93.

762d. Peasants smoking.

Panel, 9 inches by $7\frac{1}{2}$ inches.

Sale.—L. H. Hicks and others, London, December 20, 1905, No. 81.

762e. Interior of an Inn.—With peasants smoking.

14 inches by $19\frac{1}{2}$ inches.

Sale.—London, May 31, 1906, No. 33.

763. PEASANTS IN AN INTERIOR.

Panel, $13\frac{1}{2}$ inches by 17 inches.

Sale.—London, May 31, 1906, No. 75.

763a. Interior of an Inn.—With peasants.

Panel.

Sale.—Edward Robinson, London, November 26, 1906, No. 116.

764. INTERIOR WITH FIGURES.

Panel, $18\frac{1}{2}$ inches by 12 inches.

Exhibited at the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller and Co., 1906, No. 97.

In a private collection in London.

765. FOUR PEASANTS AT AN INN. Sm. 76. — Four peasants are grouped round a stool serving as table in front of a hearth to the right. In the foreground a man sits on a three-legged chair with a low back; he is turned away from the spectator. He and another man, seated facing the spectator behind the little table, and holding a jug in his left hand and a beer-glass in the right, are singing to the music of a fiddler who sits on the left in profile to the right. The fourth man stands by the hearth to the right, holding the tongs in his right hand and a pipe in his left. Behind the singer in the middle stands an old woman. In the right-hand back corner is a cupboard. In the back wall to the left is a window.

Signed in full; panel, $13\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sales.—Duc de la Vallière, Paris, 1781 (1600 francs).

Calonne, Paris, April 21, 1788 (1202 francs).

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1906, No. 27.

765a. Peasants drinking and smoking.—They sit in an interior. Signed with the monogram ; panel, 11 inches by 14½ inches.

Sale.—Julius Caesar von Kotsch-Etterbeck, Frankfort-on-the-Main, March 19, 1907, No. 2.

765b. Interior with Peasants.

Panel, 17½ inches by 15 inches.

Sale.—London, March 23, 1907, No. 136.

766. PEASANTS AT AN INN. Sm. 71.—About ten figures. Four are grouped round a table in front ; two sit and two stand. A fifth man, seated in the middle, plays the violin. At the hearth a boy stirs the fire. Near a window at the back three men play cards. A jug and other objects are in the foreground.

Signed on the left, and dated 1663 or 1665 ; panel, 16 inches by 18 inches.

Mentioned by Waagen, ii. 107.

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 67.

Sales.—Trouart, Paris, February 22, 1779 (3700 francs).

Duc d'Alberg, Paris, 1817 (£367 : 10s.).

In the collection of Alexander Baring, London, 1829 (Sm.).

In the collection of Lord Ashburton, The Grange, bought as a whole by the London dealers Messrs. T. Agnew and Sons and others, August 1907.

767. PEASANTS AT AN INN.—In the centre of a homely room, with a staircase in the right background leading up to another room, four peasants are grouped round a table. The nearest man, in a wine-coloured jacket and blue breeches, sits in profile to the right, resting his right leg on a bench. He drains a tall glass, and holds a jug on his knee with his right hand. Behind him stands another man with a red cap, who bends forward to him. At the back of the table sits the third man, dressed in black ; he grasps the arm of a girl standing beside him to the right, and draws her towards him. In front of her sits the fourth man, in profile to the left ; he leans his left arm on the table, and looks at the first two men ; he has a clay pipe in his hand. In the left background an old woman sits by the hearth ; a little girl, seen from the back, is in front of the fire. To the right, at the foot of the staircase, stands a copper pot.

Panel, 12 inches by 16 inches.

Sales.—(Probably) Brussels, July 1, 1903, No. 59—similar in theme, signed on the left at foot, and measuring 12½ inches by 17 inches.

Ch. Sedelmeyer, Paris, May 25, 1907, No. 148 (4700 francs).

768. FOUR TOPERS AT AN INN. Sm. Suppl. 83.—They are grouped round a table. One man, wearing a red jacket and a black cap, sits with his back to a window on the left, filling his pipe. Another man, wearing a yellowish-brown jacket and a white hat, has risen to pour out a glass of beer. The third man tells a story ; the fourth stands behind him. In the background three other persons are near the fire.

Signed in full on the right, but the signature is doubtful ; panel, 13 inches by 11 inches.

Successively in the collections of Thomas Hesketh, D. W. Acraman, and M. Zachary.

Sale.—George Morant, London, 1832 (£66 : 3s.).

This, or a similar picture, was in the collection of Baron Nagell van Ampsen, The Hague, 1842 (Sm.).

Sales.—(Probably) A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 44 (3650 florins, I. Roos).

G. T. Braine, London, 1857 (£213, Gritten).

H. de Kat, Paris, May 2, 1866, No. 60 (2850 francs).

In the possession of the London dealers Thomas Lawrie and Co.

769. Peasants smoking and drinking.

Panel, 15 inches by 13 inches.

Sale.—Sir Charles A. Turner, London, March 16, 1908, No. 123 (£7 : 7s., Sackville Gallery).

770. Interior of an Inn with Peasants feasting.

Signed, and dated 1632 ; panel, 17½ inches by 22½ inches.

Sales.—Duke of Cleveland, London, March 8, 1902, No. 30.

Hermann Zoeppritz, London, May 15, 1908, No. 18 (£336, Dowdeswell).

770a. Interiors with Peasants.—[Two pendants.]

Panel, 9 inches by 6½ inches.

Sale.—Property of a lady, H. M. Weston and others, London, July 17, 1908, No. 12 (£3 : 13 : 6, Hassell).

771. The Toast. Sm. Suppl. 1.—A company of about ten jovial fellows in a room, mostly grouped round a large table. The nearest man has risen from his seat, and raises his glass to propose a toast. A companion on the left, sitting astride of a bench, prepares to reply. A loving couple sit in the right-hand corner. There is a window of five casements, one of which is open ; a man looks in.

Described by Sm. from a drawing after Ostade.

772. Peasants at an Inn. Sm. 186.—Six men, a woman, and a child. The nearest man sits on a three-cornered chair, holding a glass. He turns towards an old man who embraces the woman ; her arms are round the child, which stands beside her. Opposite to this group two men sit on a form ; one smokes while the other fills a pipe.

Described by Sm. from an engraving by W. Baillie.

773. Four Peasants and a Woman at an Inn. Sm. 187.—In the left foreground a peasant sits on a stool with his back to the spectator, holding with his right hand a clay pipe that he is smoking. Another man on the right sits on a chair, turned to the left, but looking at the spectator ; his left hand is thrust into the breast of his coat ; his right hand grasps a stemmed glass on the table to the left of him. Between them, but farther back, a man lights his pipe at a small charcoal pan on the table. Next is a seated woman, who pours out a glass of beer from a jug in her right hand

for a man standing beside her to the left ; he raises his hat and takes the glass. In the left background is a window.

Tall and narrow.

Described by Sm. from a print by W. Baillie.

773a. A Cottage Room with Four Figures.—On the right a man reads a newspaper.

Etched and engraved in mezzotint by W. Baillie, 1768 ; engraved in colours by Janinet.

773b. Dutch Amusements.

Engraved by Ph. le Bas in the Praslin Gallery.

773c. Interior of a Cottage.

Engraved by Antoine Cardon.

773d. A Cottage Room with Numerous Figures.

Engraved by Christina Chalon.

773e. Interior of an Inn with Men smoking and playing Cards.

Engraved by L. Ant. Claessens.

773f. A Cottage Room with Four Figures.

Engraved by Corn. Danckerts.

773g. A Cottage Room with Five Figures.—A peasant with a yarn-winder.

Lithographed by Franquinet, in Denon, *Monuments*, 261b.

773h. A Rustic Barn.—Four figures round a table ; two men and two women.

Engraved by W. French.

773i. Interior of a Barn with Figures and Animals.

Engraved by Louis Germain.

774. Peasants by the Fireside.—To the right of a table in the centre stands a peasant, in profile to the left, who pours out a glass of liquor. To the right behind him is a small three-legged stool ; behind it are two figures. In the left foreground a smoker sits on a chair with his legs crossed. Behind him another man sits at the table, leaning his head in his right hand and waiting for his glass to be filled. Another peasant stands behind the table, facing the spectator, and watches the filling of the glass. In the back wall is a chimney-piece.

Described from a mezzotint by J. Gole (Wessely, 204).

774a. Interior of a Cottage.

Engraved by W. Greatbach after a picture in Buckingham Palace, which cannot be identified in the absence of details.

774b. Five Peasants drinking.

Engraved by Ch. Jacque.

774^c. A Cottage Room with Four Figures seated round a Tub.

Engraved by J. B. Michel, 1779, in the Houghton Gallery.

It is uncertain, in the absence of details, whether this print was engraved after any picture now in the Hermitage Palace.

774^d. A Cottage Room with Four Figures.—They sit round a tub drinking. In the left background a child eats broth.

Engraved by A. J. Prestel.

774^e. A Cottage Room.

Engraved by William Sharp.

775. The Inn Room with Four Figures.—Full length. In front, a little to the right, a bearded peasant sits on a chair facing the spectator. He wears a hat, holds a dark bottle in his left hand, and pulls at his knee with the right hand. On the left is a bench. Behind it stands the hostess in a fur cap. She leans with her right hand on the bench, upon which the score is chalked; she holds a large jug in her left hand and converses with a peasant. In front of the bench are a backgammon board, a fiddle, and some clothing. On the bench a man wearing a cap sits with his back to the spectator; he converses with a person who is scarcely visible in the left background. In the right background is a wooden partition with various utensils in front of it. In the foreground is a slipper.

The print is dated 1671.

Engraved in mezzotint by Jan van Somer (Wessely, 125).

776. An Inn Room with Eight Persons.—Full length. To the left of a table in the centre sits a peasant in profile to the right. Raising his hat with his left hand, he holds out a glass in his right to a peasant seated on the right behind the table. In front of this man sit two others; one has a tall glass; the other, seen from the back, has a pipe. Behind this group the host is busy with the reckoning scored on the wall; in front of him sits a smoker in shadow. In the left background an old woman sits by the fire; nearer the front lies a dog. On the right another woman with a jug comes by a wooden stair into the room. With various utensils as accessories.

Engraved in mezzotint by Jan van Somer (Wessely, 126).

777. Four Persons at an Inn.—In the left foreground a peasant, seen in profile to the right, sits on a chair smoking. To the right, and farther back, another man with a pipe in his left hand sits at a low table, turning to the left. Behind him, farther to the left, stands a woman, apparently holding her nose with her left hand, while she takes a covered jug from the table with the other. To the right again a youth sits by the wall under an open window leading into a dark room. In the extreme right foreground are an overturned bench, a tub, and other objects. In the left background are utensils and so forth.

Engraved by Jan de Visscher (W. 55), and in reverse by W. de Broen, 1705; etched in reverse by G. van Schagen.

778. TWO TRAVELLERS RESTING IN AN INN GARDEN. Sm. 206, and Suppl. 106.—On the right one man sits on a bench with his legs crossed, in profile to the left; he wears a pink jacket, blue breeches, and a grey cap, and holds a clay pipe in his right hand. His gun and wallet are placed against the bench at his side. The other man, dressed in brown, sits on another bench to the left, and farther back. His hat, wallet, and pipe lie on a bench in the left foreground, together with a small charcoal pan. He holds an earthenware jug in his right hand, and converses with a maid-servant who stands on the right behind his bench. In the background is the inn; peasants sit under a tree in front. This is one of the best pictures of the last period.

Signed in full on the left at foot, and dated 1671; panel 14 inches by 12 inches.

In the collection of A. L. van Heteren, The Hague (Hoet, ii. 457), which was acquired by the Amsterdam Museum in 1809.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1818; Sm. valued it in 1842 (at £262 : 10s.).

779. PEASANTS OUTSIDE AN INN.—Five peasants sit round a cask. A woman holds a jug of beer. A bagpiper is surrounded by five children. At the door is a woman. In the distance are the village church, houses, and figures.

Signed in full in the right foreground; panel, 17½ inches by 18½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1891, No. 65.

Sale.—Duke of Somerset, London, June 28, 1890 (Martin Colnaghi).

In the collection of C. T. D. Crews, London.

780. Outside the Inn.—Numerous groups of peasants seated or standing under trees in front of an inn. The central group in front includes a man who sits smoking on a tub and is speaking to a woman who stands in full light, with a boy at her side.

Signed in full, and dated 1652; canvas, 14 inches by 12 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 77.

In the collection of W. C. Randolph, London.

781. PEASANTS OUTSIDE THE INN. Sm. 144, and Suppl. 127.—A group of peasants are assembled in the shade of a vine-covered trellis. In front sits a man with his pipe in his right hand and his hat in the other. He talks to a woman who stands holding a jug in one hand and resting the other on a tub which serves as table and upon which are a pipe, glass, and handkerchief. Another man comes holding a charcoal pan and a pipe. Six other figures, of men, women, and children, are in the left background. In front are some fowls, dogs, and bird-cages. Distant landscape. Owing to the dull varnish, it produces an unfavourable impression, but is certainly genuine.

Signed in full on the right, and dated 1658; panel, 26 inches by 23 inches.

Etched by J. P. Heinell.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 71 (4600 florins, Texier).

Le Brun, Paris, April 15, 1811 (12,001 francs).

In the collection of Prince Eugène Beauharnais, Munich, 1842 (Sm.).

In the Leuchtenberg collection, St. Petersburg, No. 111.

782. In the Inn Courtyard.—In the left centre of the foreground a peasant sits facing the spectator at a tub serving as table; his right hand resting on his knee grasps his clay pipe, while his left hand rests on the edge of the tub. To the right, beside the tub, stands the hostess, facing slightly left; she has a full stemmed glass in her right hand and holds a pewter pot in her left hand which hangs down. On the tub are two pipes and a charcoal pan. Behind the tub stands a little boy. On the extreme right is a dog. In the left background several peasants sit at a table, drinking, under an arbour adjacent to the inn. Others on the right and farther back play skittles. The houses run from the left foreground away to the right background. [Possibly identical with 784a and 787a.]

Signed in full; panel, $14\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Etched by Deville in the Perkins sale catalogue.

Sales.—Bertrand, Paris, November 13, 1855, No. 135.

Perkins, London, June 14, 1890, No. 14.

In the Strasser collection, Vienna.

783. FIVE PERSONS IN AN ARBOUR.—A hurdy-gurdy player with his back to the spectator. In front of him a child in a vivid red frock listens intently.

Signed in full on the left, and dated 1653; panel, 18 inches by $15\frac{1}{2}$ inches.

In the collection of Sir F. Cook, Bart., Richmond, No. 157.

783a. Many Figures outside a House.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 142), No. 171 (10 florins).

783b. A Peasant Company outside an Inn.

12 inches by $15\frac{1}{2}$ inches.

Sale.—Margareta Verhamme, widow of Loot van Santvoort, Amsterdam, March 16, 1757 (Terw. 170), No. 10 (150 florins).

784. Peasants outside an Inn. Sm. 33.—Ten figures, mostly smoking and drinking. One man jests with a pretty woman holding a pot of beer.

Panel, 27 inches by $23\frac{1}{2}$ inches.

Mentioned by Descamps, ii.

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 150 (2525 florins, J. de Bosch).

784a. Peasants outside an Inn.—The hostess hands a glass of beer to a seated peasant. By Dusart, according to an MS. note in the sale catalogue. [Possibly identical with 782.]

$14\frac{1}{2}$ inches by 13 inches.

Sale.—Pieck Le Leu de Wilhelm, The Hague, May 28, 1777, No. 70 (207 florins, Ten Kate).

785. A Peasant Company outside a House.—A woman leans over the half-door. Near her are two peasants smoking and drinking.

Panel, 10 inches by 9 inches.

Sale.—C. H. van Heemskerck, widow of A. Westerhoff, The Hague, August 26, 1782, No. 18 (35 florins).

786. Peasants outside an Inn.—In front of a house with trees sit peasants and women drinking, smoking, and conversing. A horse stands at a manger. In the distance is a village.

Panel, 16 inches by 21½ inches.

Sale.—J. A. Versijden van Varick, Leyden, October 29, 1791, No. 48 (59 florins).

786a. Peasants at the Inn Door. Sm. 103.

Panel, 16 inches by 14 inches.

Sale.—Sir Lawrence Dundas, Bart., London, 1794 (£44 : 2s.).

787. Three Peasants outside a Country Inn. Sm. 82.—Two smoke; the third holds a glass in one hand and a jug in the other.

Panel, 12 inches by 10 inches.

Sales.—P. Locquet, Amsterdam, September 22, 1783, No. 271 (220 florins, Beekman).

Calonne, Paris, 1789 (700 francs).

London, 1795.

787a. The Courtyard of a Country Inn. Sm. 77.—Various groups of figures, numbering eighteen in all. In front a man sits beside a tub serving as a table. Before him stands a girl holding a jug and a large glass. [Possibly identical with 782.]

Panel, 13½ inches by 11½ inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 66, 68.

Sales.—Duc de la Vallière, Paris, 1781 (1500 francs).

(Probably, according to Sm.) Robit, Paris, May 21, 1801, No. 76
—or No. 57 of Bryan's catalogue—(1712 francs); this was said to measure 15 inches by 14 inches.

788. Peasants resting outside an Inn. Sm. 33 and 238.—They are under an arbour. In the right foreground a peasant sits on a little stool, facing left; on the left of him another man sits facing the spectator. On the left the hostess stands in profile to the right, pouring out a glass of beer from a jug. Behind her to the left a little child stands at the open inn door. A long-handled broom is placed against the wall. Beside a tub in the right middle distance sits a peasant who lights his pipe; a woman holds a jug. To the left a man stands by a slender tree-trunk the foliage of which forms the arbour. Formerly known as "The Long Broom Handle."

Panel, 15½ inches by 14 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 109.

Engraved by J. Suyderhoef (Wussin, 124).

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 154 (1405 florins, P. Fouquet).

In the Tillotson collection.

In the Page collection, Paris, 1786.

Sale.—Walsh Porter, London, 1810 (£273, Webster).

788a. Peasants outside a House.—They sit or stand at a table. 10½ inches by 9 inches.

Sale.—H. Hoogers, Nymwegen, June 7, 1816, No. 82.

788b. Peasants outside a House.—With women and children.

Sale.—Amsterdam, January 25, 1825, No. 102 (61 florins, Gippers).

789. Peasants at a Cottage Door. Sm. Suppl. 109.—A woman with a child in her arms sits beside the door of a picturesque vine-clad cottage. She looks at a peasant, holding a jug, who has just risen from his seat. His companion, wearing a yellow jacket with grey sleeves, sits to the left, holding a pipe and a charcoal pan. In a courtyard beyond is a group of five persons. "A brilliant example of the master" (Sm.).

Panel, 14 inches by 11 inches.

In the Belvedere Palace, Vienna, 1842 (Sm.); but not mentioned in the 1837 Belvedere catalogue, nor now to be found in the Hofmuseum, Vienna.

790. Outside the Inn.—The inn walls are overgrown with vine. Three persons are grouped in front round a tub serving as table. A woman seated, holding a jug in one hand and a glass in the other, with a dog beside her, speaks to a man who stands filling his pipe. On the other side, a man in a blue jacket and red cap sits holding his pipe and listening. Through a door at the side are seen a woman and a child. Behind them are two children playing with a dog, and a cock and a hen. Two peasants play skittles. In a roofed shed adjoining the inn six men are grouped round a table. One man speaks to another who is outside near a larger tree. A light and clear picture.

Signed; panel, 18 inches by 15 inches.

Bought from M. R. Alpin (?) in 1862, through Sm.

Sold in April 1862 to Edmund B. Foster.

791. Peasants resting outside an Inn.—One man gives oats to a horse drawing a waggon. A woman, with two children near her, cleans a pot. Not far from her a peasant sits on a bank. On the road in the left background are waggons.

Signed in full, and dated 1670; panel, 13 inches by 17½ inches.

Sale.—Comte de Budé de Ferney, Paris, April 8, 1864, No. 48.

791a. Peasants smoking at a House Door.

Sale.—P. C. Crespigny, London, 1869 (£171, Jones).

791b. Peasants outside an Inn.

Oval panel, 10 inches by 13½ inches.

Sale.—Waller and others, London, July 7, 1900, No. 12.

791c. Figures outside an Inn.

Panel, 12 inches by $13\frac{1}{2}$ inches.

Sale.—Younge and others, London, November 22, 1902, No. 23.

791d. Figures outside an Inn.

Panel, 19 inches by 27 inches.

Sale.—Thurlow and others, London, July 9, 1904, No. 57.

791e. Peasants outside the Village Inn; and, Peasants outside a House.—[Pendants.]

Oval panel, 15 inches by 20 inches.

Sale.—London, February 5, 1906, No. 72.

791f. Horsemen and Figures outside an Inn.

Panel, 18 inches by 23 inches.

Sale.—Miss M'Kie, London, May 6, 1907, No. 24.

791g. Figures outside a Cottage.

Panel, 13 inches by $10\frac{1}{2}$ inches.

Sale.—Miss M'Kie, London, May 6, 1907, No. 25.

791h. Peasants outside a Country Inn.

Panel, 9 inches by 12 inches.

Sale.—Sir George Dashwood and others, London, December 14, 1907, No. 125 (£10 : 10s., Cohen).

792. OUTSIDE THE INN.—An open space in front of an inn which stands to the left. In the centre two peasants and an old woman converse. One man, seen almost from the back, rests his left foot on a stool. The other man stands to the left, almost facing the spectator; he holds a full beer-glass in his right hand and a pewter pot in his left. The woman stands behind; only her head and right shoulder are visible. Farther back to the left two peasants sit drinking at a table in an arbour. A tilt-waggon goes away in the right middle distance down a road which descends to a village which is seen in the background.

Panel, $9\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sales.—Jos. Monchen and others, Amsterdam, April 30, 1907, No. 137 (1400 florins).

Sir Charles Turner of London, Berlin, November 17, 1908, No. 62 (3500 mark).

793. A COUNTRY WEDDING.—On the left is the gable end of a house towards the street. At the door stand people watching as the bride, led by two elderly women and preceded by two musicians, comes from the right. A dog barks; two children look on from the right. On the left is the bridegroom, surrounded by noisy children. An elaborate composition of about forty figures. The colour shows little variety and is somewhat restless. An early work.

Signed in full on the left at foot; only the first two figures of the date are legible; canvas, $25\frac{1}{2}$ inches by 33 inches.

Exhibited in the Hoogendijk Exhibition, Rotterdam, 1899, No. 3.

Acquired from Vienna.

In the Hoogendijk collection, The Hague; exhibited on loan in the Rijksmuseum, Amsterdam, 1907 catalogue, second supplement, No. 1821a.

794. PEASANTS DANCING OUTSIDE AN INN.—A couple dance to the music of a bagpiper. In the right foreground a couple embrace. In all there are about forty peasants, both adults and children. To the left of the centre are a well-dressed man and his wife, obviously portraits painted in by another hand. The main lines of the composition run from the right foreground diagonally across the picture. The prevailing tone is yellowish.

Signed in full, and dated in the left centre 1640; panel.

Mentioned by Dr. H. W. Singer in the *Burlington Magazine* for October 1909, p. 62.

In the Wesendonk collection.

In the Kaiser Friedrich Museum, Berlin; presented by Wesendonk's executors, 1909.

795. A Peasant Couple dancing in Front of an Inn.—The woman wears a grey skirt, a white apron, a lilac jacket, and a white cap; the man wears a dark coat, a shirt open at the neck, and a blue cap. She holds him with both hands. Behind them, on a raised place, stands a fiddler playing. Round them are three peasants and three women who smoke and drink. A peasant is at the open door; another man leans out of the window. In the background are trees and a cottage.

Signed in full at foot a little to the right of the centre, and dated 16—; oval panel, 10 inches by 14 inches.

Acquired about 1897 from the Königswarter collection, Vienna.

In the Gerhardt collection, Budapest.

796. A VILLAGE FAIR WITH PEASANTS AND WOMEN DANCING OUTSIDE AN INN.—A fiddler plays a dance tune. Other peasants sit or stand round, looking on, and smoke and drink. Of the late period; very much in the style of Dusart.

Signed with the monogram; panel, 21 inches by 26 inches.

In the Darmstadt Museum, 1885 catalogue, No. 362.

797. Peasants dancing outside a House.—Near the door is a musician with drum and flute. On the right peasants sit on a bench. Dark in tone.

In the collection of Sir Audley Neeld, Grittleton House.

798. PEASANTS DANCING OUTSIDE A HOUSE.—Near the door is a fiddler. On the right is a group of spectators, among them a woman with a child on her lap. In the left background are various groups. The village church tower rises above the trees and cottages. Blue sky.

Signed in full; canvas, 15½ inches by 20 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 72.

In the collection of Mrs. Joseph, London.

799. **PEASANTS DANCING AND DRINKING OUTSIDE AN INN.** Sm. 26, and Suppl. 11.—Outside a village inn, with a vine trellis in front of it and some trees at the corner, two couples dance to the music of a fiddler who stands on a tub. One woman wears a blue dress and a purple underskirt; her partner holds his hat in his hand. Among the spectators surrounding them are three peasants. One, pipe in hand, sits on a bench. Another raises his glass to drink his comrade's health. On the same side, but nearer the front, two children play with a terrier close to a cask and a stool. Under the shade of the trellis is a group of four persons. An old man, holding a jug, sits near a tilt-waggon. In the left background is the village. A "most enchanting work of art" (Sm.).

Signed in full, and dated 1660; panel, 17 inches by 22½ inches.

Engraved by W. Woollett.

Mentioned by Descamps; by Ch. Blanc, *Le Trésor de la Curiosité*, i. 149, 355, and ii. 187, 423; and by Waagen, ii. 282.

Exhibited at the Royal Academy Winter Exhibition, London, 1886, No. 62.

Sales.—Gaignat, Paris, December 1768 (10,800 francs).

Randon de Boisset, Paris, February 3, 1777, No. 68 (9400 francs, Lebrun).

Claude Tolozan, Paris, February 23, 1801 (7300 francs).

Exhibited for private sale in the collection of the Duchesse de Berry, London, 1834 (priced at £1200).

Sale.—Duchesse de Berry, Paris, April 4, 1837, No. 14 (22,005 francs, George).

In the collection of Baron A. de Rothschild, 1842 (Sm.).

In the collection of Alfred de Rothschild, London.

800. **A PEASANT COUPLE DANCING OUTSIDE AN INN.** Sm. 201, and Suppl. 101.—On the right is the inn. In front of the door peasants smoke and drink at a table. The nearest man has risen from his chair. To the left, at the corner of the table opposite to him, sits a man with his legs crossed, holding a jug in his left hand; he wears a red cap and a grey jacket. He looks at a peasant couple to the left of him, who dance to the music of a hurdy-gurdy played by a man who sits at the table farther back. In front of the player are three children. In the left foreground is a bench; on the ground sits a boy, seen from the back, who watches the dancers, as do other peasants farther away. In the left distance is the village church. A fine summer evening. A "very beautiful production" (Sm.).

Dated 1670; panel, 22 inches by 17 inches.

Etched by P. J. Arendzen in Hofstede de Groot, *Hollandsche Kunst in Engelsche Verzamelingen*.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 39 (2160 florins, Brouwer).

In the Van Loon collection, Amsterdam, 1829 (Sm., who valued it at £350); bought as a whole by the Rothschilds in 1878.

In the collection of Leopold de Rothschild, London.

801. **PEASANTS DANCING OUTSIDE A COTTAGE.**

Sm. Suppl. 55.—The cottage is overshadowed by trees. In front are about eighteen persons. Two couples dance to the music of drum and flute played by a man standing on a tub. An old woman stands at the door looking on. In the right foreground are a woman seated with a child in her arms and two peasants, one of whom drains a tall glass. On the left is a group of three persons, smoking and drinking under a vine trellis. Of the mature period.

Signed in full on the right, and dated 1654; panel, 14 inches by 18½ inches.

Mentioned by Waagen, iii. 264.

In the collection of the Earl of Lonsdale, Lowther Castle, No. 92; it was there in 1842 (Sm.).

802. A MERRY PEASANT COMPANY IN AN INN GARDEN.—It reminds one very strongly of J. M. Molenaer.

Signed; panel, 10 inches by 8½ inches.

In the Metz Museum, 1891 catalogue, No. 74.

803. A PEASANT COUPLE DANCING OUTSIDE AN INN.—They are almost in the centre. They dance to the music of a fiddler and a young flute-player, who stand farther to the right. In front of them men and women look on. The nearest man sits on a cask with his back to the spectator. On the left a little boy sits on the ground playing with a dog. A little farther back a peasant sits on a chair lighting his pipe at a charcoal pan which he holds in his left hand. To the right of him, and farther back, behind a peasant, seated in full face, who watches the dancers, a man embraces a young woman. The hostess leans over the half-door close beside them on the right, and watches them. In the extreme left of the middle distance stands a peasant with his back to the spectator. A finely lighted picture of the period 1640-50; it is a brownish-yellow in tone, with a white cap to afford relief.

Panel, 14½ inches by 19½ inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 945.

804. A LARGE COMPANY OF PEASANTS ON THE ROADSIDE IN FRONT OF AN INN.—They are playing music and dancing. It reminds one strongly of similar compositions by Isack, even to the foliage and sky. It is related to 434, and might almost be its pendant.

Signed.

In the collection of Prince Jussupoff, St. Petersburg.

804a. A Village Fair.—With numerous figures.

Sale.—Amsterdam, September 22, 1694 (Hoet, i. 19), No. 10 (120 florins).

804b. Peasants dancing in the Open Air.

Sale.—Adriaan van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 88), No. 11 (400 florins).

804c. A Country Fair.

Sale.—Amsterdam, May 25, 1712 (Hoet, i. 145), No. 45 (90 florins).

804d. A Fair.

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 361), No. 56 (20 florins).

804e. A Country Fair.

Sale.—Jacob van Leyen, Amsterdam, April 17, 1720 (Hoet, i. 247), No. 34 (24 florins).

804f. A Country Fair.

30 inches by 42½ inches.

Sale.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 283), No. 184 (160 florins).

804g. A Village Fair.

Sale.—The Hague, May 19, 1723 (Hoet, i. 295), No. 4 (155 florins).

804h. A Country Fair.

Sale.—The Hague, May 3, 1729 (Terw. 7), No. 84 (35 florins).

804i. Peasants singing and drinking outside a House.

Signed, and dated 1659; 15½ inches by 18½ inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 481), No. 36 (350 florins).

804j. Merry Peasants drinking outside an Inn.

Signed in full, and dated 1659.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 578), No. 45 (420 florins).

804k. Peasants dancing outside a House.—A rich composition of the best period.

Sale.—Guerin, The Hague, September 13, 1740 (Terw. 27), No. 17—No. 40 of the original catalogue—(130 florins).

804l. A Country Fair.

43 inches by 57 inches.

Sale.—Izaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 83), No. 28 (171 florins, Boreel).

805. A Village Fair.—With many persons dancing.

16 inches by 20½ inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 109), No. 170 (195 florins).

805a. Shrove Tuesday.

Sale.—Sebastiaan Heemskerk, Amsterdam, March 31, 1749 (Hoet, ii. 234), No. 13 (10 florins 5).

805b. Merry Peasants outside a House.

Sale.—David Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 249), No. 158 (27 florins).

805c. A Country Fair.—With peasants dancing.

24 inches by 31 inches.

Sales.—Ew. van Dishock, The Hague, June 9, 1749 (Hoet, ii. 171), No. 41 (120 florins, bought in).

Ew. van Dishock, Amsterdam, November 6, 1749 (Hoet, ii. 277), No. 9 (72 florins, Frank).

805d. A Country Fair.—With peasants and women dancing.
19½ inches by 16 inches.

Sale.—C. A. de la Court, widow of J. Meerman, Leyden, October 25, 1754, No. 24 (100 florins, Bach).

805e. A Country Fair.—At the back comes a quack doctor.
17½ inches by 15½ inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 39.

806. An Exterior with Merry Peasants.—Numerous figures.
[Pendant to 920.]

Dated 1642; oval, 12½ inches by 16½ inches.

Sale.—Amsterdam, April 12, 1759, No. 14 (12 florins, with pendant).

806a. Exterior with Many Merry Figures.—Especially fine in execution; of the best period.

Sale.—Amsterdam, February 27, 1760, No. 3.

807. A Country Fair in a Village.—Many peasants and women dance outside an inn in the foreground. In the middle distance are booths and waggons. In the distance is a tower.

Canvas, 33 inches by 52 inches.

Sale.—Amsterdam, June 8, 1763, No. 10 (1005 florins, Fouquet).

807a. Dancing outside a Cottage.—A peasant dances to the playing of a fiddler. Farther away a peasant holding a pipe and many other persons watch the dancer. At the back are cottages.

Panel, 17 inches by 15 inches.

Sale.—J. Viet, Amsterdam, October 12, 1774, No. 156 (68 florins, Yver).

808. A Peasant Couple dancing outside an Inn.—A hurdy-gurdy man and a fiddler play. Various peasants and women with children sit or stand to look on. At the back are booths, cottages, and a church tower.

Panel, 10 inches by 9½ inches.

Sale.—Amsterdam, April 9, 1783, No. 39.

809. A Village Fair.—Many booths, and numerous peasants and women going to market and selling their wares.

Panel, 9½ inches by 9½ inches.

Sale.—Leyden, August 26, 1788, No. 108 (260 florins, Delfos).

810. Peasants dancing outside an Inn.

Mentioned by Buchanan, *Memoirs of Painting*, i. 288.

Sale.—Bryan, London, May 17, 1798, No. 25 (£47 : 5s.).

810a. Merry Peasants outside a House.

Dated 1671.

Sale.—Amsterdam, November 10, 1801, No. 9.**810b. A Country Fair.**

Canvas, 13½ inches by 20 inches.

Sale.—Leyden, July 3, 1821, No. 41 (3 florins, Van Yperen).**810c. Merry Peasants outside a House.**

Signed in full; panel, 8 inches by 10 inches.

Sale.—Amsterdam, May 14, 1839, No. 79 (49 florins 50, De Lelie).

811. A Village Fair. Sm. 165.—On the left is a row of cottages with stalls and booths and numerous figures. An old woman sits in a chair beside a cask, distributing drink.

Circular panel, 9 inches across.

Sales.—Robert de St. Victor, Paris, November 26, 1822 (1520 francs).

E. W. Lake, London, 1845 (£78 : 15s., Rutley).

812. A Fair.—Four men and two women dancing.*Sale*.—Robert White, London, June 11, 1853 (£111, Fuller).**813. A Village Fair.**

Tall and narrow.

Sale.—M^cIntosh, London, 1857 (£262 : 10s., Lord Fitzwilliam).**813a. A Country Fair outside an Inn.**

In the Fagel collection, according to *Art Sales*; but the sale catalogue, in Buchanan, i. 300, etc., mentions no such picture by Ostade.

Sales.—Richard Sanderson, London, June 17, 1848 (£199).

Richard Sanderson, London, 1858 (£115 : 10s., Quitter).

814. A Fair.—A crowd of peasants are assembled outside the door of an inn. Some sit and others stand in a circle to watch an old couple dancing to the music of a fiddler who stands on a bench. At the side of the village street are booths with customers. In the left middle distance a juggler on a ladder invites passers-by to enter his booth.

Panel, 12½ inches by 16 inches.

Successively in the collections of Baring, Wynn Ellis, and Nieuwenhuys.

Sale.—Duc de Morny, Paris, May 31, 1865, No. 63 (7000 francs).

814a. Pleasures of the Fair.—A village street, with its houses shadowed by high trees, is crowded with great numbers of people amusing themselves.

Panel, 24 inches by 33½ inches.

Sale.—Krupp, junior, Cologne, October 29, 1894, No. 133.**814b. The Village Fair.**—Numerous figures.

27 inches by 40 inches.

Sale.—Gott and others, London, July 10, 1897, No. 9.**814c. Sports on a River-Bank.***Sale*.—Viscount Orenbridge, London, December 9, 1899, No. 93.

815. Dancing outside the Inn. Sm. 231.—About sixteen peasants are assembled outside a country inn. A couple dance to the music of an oboe and a hurdy-gurdy. Nearer the front sits a jovial fellow with his back to the spectator; he holds up his glass in one hand and his cap in the other. In the middle distance is another party.

Panel, 8 inches by $12\frac{1}{2}$ inches.

Described by Sm. from an engraving by J. de Visscher (Wessely, 56).

816. INTERIOR OF A VILLAGE INN WITH BACKGAMMON- AND CARD-PLAYERS. Sm. 205, and Suppl. 116.—By the hearth on the right are three men and a woman. The nearest man is seated and seen from the back. The second man sits in profile to the left. Between him and the seated woman stands the third man facing the spectator, and holding a beer-jug in his right hand. On the extreme left stands a chair. On a long table behind it, by the two large windows, two men play backgammon and two others look on. In the corner of the background are two card-players and a maid-servant. In front a child plays with a dog. The light and shade is especially good, and dates from about 1670. [Pendant to 826.]

Signed in full, and dated 167— (or 1674, like the pendant, according to Sm.); panel, 12 inches by $10\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 447.

Sales.—De Quarles, Amsterdam, October 19, 1818, No. 41 (1550 florins, J. de Vries).

Comte Perregaux, Paris, December 8, 1841, No. 24 (7000 francs, Nieuwenhuys, according to the original catalogue; but De Morikowe, according to Blanc).

In the Steengracht collection, The Hague.

817. BACKGAMMON-PLAYERS. Sm. 15.—Half-length. In front of a curtain a backgammon player sits at a table on which the board is spread, with two dice on the edge. The man holds a piece in his right hand; on the board to the left is a wine-glass. His adversary, seated opposite to him, has a pipe in his mouth. Near him stands a third man, seen from the back.

Signed in full, and dated 1660 (or, according to Sm., 1666); panel, 7 inches by 5 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 99.

Engraved by J. Beauvarlet after the original then in the collection of the Comte de Vence.

Sale.—Comte de Vence, Paris, April 11, 1761 (264 francs).

In the Karlsruhe Gallery, 1894 catalogue, No. 248.

818. TWO BACKGAMMON-PLAYERS IN AN INTERIOR.—Half-length. Two artisans play backgammon at a table to the right of a window. One casement is open; a man who is smoking looks out. The nearer player is seen from the back in a three-quarter view to the right; with his right hand he makes a move. The other man, facing him, has risen from his seat behind the table, and looks at his rival player. He holds his long clay pipe firm in his mouth. There is an

old and somewhat larger replica of the picture at Bridgewater House.
[Compare 819.]

Panel, 11 inches by 14½ inches.

In the Royal collection, Buckingham Palace, No. 2.

819. BACKGAMMON-PLAYERS. Sm. 60.—An old replica of 818. It has been enlarged a little on all four sides. The lighting is somewhat tame, and the details, such as the foliage, are weaker than in the Buckingham Palace picture. The figures are three-quarter-length.

Dated 1664, according to Sm.; panel, 13½ inches by 16½ inches (though the Blondel de Gagny sale catalogue described it as on copper).

Engraved by Fittler in the "Stafford Gallery," No. 52.

Mentioned by Descamps; by Ch. Blanc, *Le Trésor de la Curiosité*, i. 337; and by Waagen, ii. 46.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 103 (3000 francs).

Comte de Merle, Paris, 1783 (3350 francs).

In the collection of the Marquess of Stafford, London, 1829 (Sm., who valued it at £400).

In the collection of Lord Francis Egerton, London.

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 154.

820. BACKGAMMON - PLAYERS IN AN INTERIOR.

Sm. 241.—Three peasants are grouped round a table by a window. Two play backgammon. The nearer player wears a brown jacket, grey breeches, and a red cap. He stands, making a move. His adversary sits opposite, smoking a pipe. The third man stands on the other side of the table, opening his tobacco-box. Sm. regarded it as "of equal excellence with" 381.

Signed in full, and dated 166—; panel, 9 inches by 8 inches.

Mentioned by Waagen, iii. 478.

Exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 98.

In the collection of the Marquess of Bute, London; Richter's 1884 catalogue, No. 126; it was there in 1829 (Sm.).

821. BACKGAMMON-PLAYERS AT AN INN. Sm. 130.

—Five peasants are grouped round a table near a projecting chimney-piece. Two play backgammon; the others look on. The nearer player sits with his back to the spectator; he wears a cap and a yellow jacket. His adversary stands on the other side of the table. At the back of the room a man and a woman are conversing. In front is a dog.

Signed in full, and dated 1670; panel, 13½ inches by 11 inches.

Engraved by Suyderhoef (Wussin, 123).

Exhibited at the Royal Academy Winter Exhibition, London, 1880, No. 47, and 1890, No. 117; and at the Guildhall Art Gallery, London, 1894, No. 66.

Sales.—L. Th. de Vogel, Amsterdam, October 20, 1794, No. 7.

Amsterdam, September 13, 1797, No. 110.

Sir Simon Clarke, Bart., and G. Hibbert, London, May 14, 1802 (£126, Birch).

In the collection of C. Bredel, London, 1829 (Sm.).

Sales.—Miss Bredel, London, May 1, 1875 (£703 : 10s., Annoot).

Samuel Addington, London, May 1886 (£756, M. Colnaghi).

In the collection of A. P. Heywood Lonsdale, Shavington.

821a. Backgammon-Players.—[Pendant to 386k.]

Sale.—Amsterdam, September 25, 1743 (Hoet, ii. 125), No. 16 (145 florins).

821b. Backgammon-Players.

13 inches by 15 inches.

Mentioned Ch. Blanc, *Le Trésor de la Curiosité*, i. 34.

Sale.—Quentin de l'Orangère, Paris, March 2, 1844 (450 francs).

821c. Peasants playing Backgammon.

Sale.—Jan Steen, Alkmaar, August 12, 1750, No. 14.

821d. A Country Inn with Backgammon - Players.—Eleven figures, smoking or playing backgammon. [Pendant to 682a.]

Panel, 11½ inches by 9½ inches.

Sale.—Van Kretschmar, Amsterdam, March 29, 1757 (Terw. 172), No. 18 (600 florins, with pendant, Hoet).

821e. Backgammon-Players in an Interior.—Numerous figures, 13 inches by 11 inches.

Sales.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 36 (320 florins).

G. Hoet, The Hague, August 25, 1760, No. 61 (300 florins, Van Haaften).

821f. Backgammon-Players outside a Village Inn.

12 inches by 10½ inches.

Engraved.

Sale.—Joan Willem Frank, The Hague, April 5, 1762, No. 12 (40 florins 5).

821g. Three Backgammon - Players.—They sit at a table. A fourth peasant, also seated, converses with a woman who stands at his side holding in her right hand a glass of beer. Farther away are household utensils. [Pendant to 686d.]

Panel, 14 inches by 12½ inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766, No. 30 (530 florins, with pendant, Braamcamp).

822. An Inn with Backgammon - Players.—The window is overgrown with vine.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 350.

Sale.—Marquis d'Arcambale, Paris, February 22, 1776 (2530 francs, Prince de Conti).

822a. Peasants playing Backgammon outside a House.—[Pendant to 686n.]

Panel, 13 inches by 10½ inches.

Sale.—B. C. Thienpont, The Hague, March 28, 1778, No. 81.

823. Backgammon-Players in a Cottage.—At a table are three peasants. Two sit and watch attentively as the third man, standing in front of the table, throws the dice. On the floor near him are two small jugs, a bench with a cushion, and other accessories.

Panel, 11 inches by 8½ inches.

Sale.—Jan Maul and others, Leyden, September 28, 1782, No. 69 (190 florins, Coclers).

823a. Interior with Three Backgammon-Players.

Panel, 18 inches by 21 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 113.

823b. An Inn with Men playing Draughts.—In the foreground sit three peasants drinking and smoking. Near them stands another peasant, who converses with them. Farther back are four other men at a table; two of them play draughts.

Dated 1663; panel, 11½ inches by 10 inches.

Sale.—L. Th. de Vogel, Amsterdam, October 20, 1794, No. 6.

824. Two Backgammon-Players at an Inn. Sm. 147.—Two other men, who are smoking, look on. Ten figures in all.

Panel, 11 inches by 14 inches.

Sale.—Solirène, Paris, March 11, 1812 (2400 francs).

824a. [Identical with 747.]

824b. Peasants playing Backgammon or Draughts at an Inn. Sm. 163.

Sale.—Robert Norman, London, 1818 (£139 : 13s.).

825. Backgammon-Players.—At an inn two peasants play backgammon. A third man, holding a beer-glass in one hand, points with the other to a throw of the dice which they all watch with attention. On the floor and on the wall are a jug and other accessories.

Panel, 9 inches by 7 inches.

Sale.—De Burtin, Brussels, July 21, 1819, No. 115.

825a. Peasants playing Backgammon.—One player sits smoking. A third man stands near, filling his pipe.

Panel.

Sale.—J. Smies, J. H. Knoop, and others, Amsterdam, February 24, 1834, No. 99.

825b. Two Backgammon-Players in an Interior.—A third man stands near, filling his pipe.

Panel.

Sale.—Amsterdam, September 11, 1839, No. 88 (50 florins).

825c. Three Backgammon-Players in an Interior.

Panel, 9 inches by 8 inches.

Sale.—Kleinenbergh, Leyden, July 19, 1841, No. 180 (115 florins, Roos).

826. The Backgammon-Players. Sm. 204, and Suppl. 115.—In front are four men. Two of them sit at a table playing backgammon. One of the others stands at the foot of a ladder, smoking his pipe and watching the game. The fourth man stands at the end of the table, commenting on the play. Farther away a man in a blue jacket, red cap, and white apron sits comfortably on a chair, lighting his pipe at a charcoal pan which he holds in his right hand. Behind him a man and a woman pay their reckoning to the hostess, who holds a jug. In the left background two other peasants warm themselves by the fire. In the foreground lies a three-legged stool. [Pendant to 816].

Signed, and dated 1674; panel, 12 inches by 10 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 447.

Sale.—Comte de Perregaux, Paris, December 8, 1841, No. 28 (7000 francs, Nieuwenhuys, according to the original catalogue; or George, according to Sm.; or De Morkowe, according to Blanc); it was in the Perregaux collection in 1825 (Sm.).

827. The Backgammon-Players.—Under a broad thatch outside a cottage peasants play backgammon. An old man leaning on the upper edge of the table, two children and a man seated by the door, look on. An old couple and two children are at the open door. In the distance are two persons conversing.

Signed, A. v. Ostade; panel, 18 inches by 16 inches.

Sale.—Adolf Schuster and others, Cologne, November 14, 1892, No. 113.

828. Backgammon - Players at an Inn. Sm. 31 and 43.—In the centre of a homely room two men sit at a table playing backgammon. The man on the left, dressed in yellow, is drinking; the man on the right arranges his pieces. In front of him to the right a peasant in a blue jacket sits in a little arm-chair with his back to the spectator; the hostess standing to the right of him and farther back hands him a glass. At the back of the table two other peasants watch the player. On the left a little dog lies on the floor.

Signed, A. V. Ostade; panel, 14 inches by 12½ inches.

Mentioned by Descamps; and by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 169.

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 97; and at the Guildhall Art Gallery, London, 1894, No. 66.

Sales.—Gerard Braamcamp, Amsterdam, July 3, 1771, No. 301 (700 florins, P. Calkoen), said to be on canvas.

P. Calkoen, Amsterdam, September 10, 1781, No. 102 (705 florins, Fouquet).

Calonne, Paris, April 21, 1788 (2020 francs).

Calonne, Paris, March 23, 1795 (2875 francs).

In the collection of E. H. Lawrence, London.

In the possession of the London dealer Martin Colnaghi.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 101.

In the possession of the New York dealers Knoedler, 1898.

829. Backgammon - Players by Candlelight.—In a dark shed

three peasants play backgammon at a table. One stands, half-turned away, and is seen in silhouette in front of the table; he lays his right hand on the board. The other sits behind the table, watching his adversary. The third man, standing beside him to the left, watches the game; he is in full light. In the left foreground is a stool, with a charcoal pan and a pipe on it. In the right background a fourth peasant, with his back to the spectator, sits before the fire.

Apparently signed with the monogram on the right at foot; panel, 6½ inches by 5½ inches.

Sale.—Munich, November 11, 1907, No. 18.

829a. Backgammon-Players.

Engraved by John Leonard Appold.

830. Peasants playing Backgammon.—Five men in a room. On the left a man sits in profile to the right on a bench at the table on which lies the backgammon-board. His adversary on the right has arisen from his arm-chair, and holds spectacles to his eyes to look at the state of the game. Behind him sits a peasant looking on. Another man stands with his right foot on the bench, to the left behind the first player; he has a pipe in his mouth. In the left upper corner of the back wall hangs a half-length portrait of a man. (Wessely also mentions a man looking through a window.)

Described from a mezzotint by J. Gole (Wessely, 202).

831. Backgammon-Players at an Inn.—Eight full-length figures. On the right two peasants sit facing each other at a little table on which lies the backgammon-board. The man on the right is seen from the back in a three-quarter view and is turned to the left; his adversary, with a pipe in his right hand, turns his head to the front, and speaks to the host who stands almost in the middle, in profile to the right with his hands behind his back. On the floor between him and the table is a little stool, on which are a jug, a charcoal pan, and a pipe. At the end of the table sits a stout peasant looking into a big jug. To the left of the host, and behind him, four other peasants are grouped round the hearth. The nearest man, seated on a three-legged stool, is seen from the back. In the background are a window and a door. By the wall to the left is a cupboard.

Described from a mezzotint by J. Gole (Wessely, 203).

832. Backgammon-Players in an Arbour. Sm. 183.—In an arbour outside a cottage a peasant sits on a bench, with his back to the spectator, playing backgammon on a table which is placed parallel to the lower edge of the picture. His adversary stands opposite, bending over the board. To the right of them stands a peasant in profile to the left, with his hands resting on the two right-hand corners of the table. To the left, and farther back, a man sits smoking at the open door of the cottage; a little child stands in the doorway. Farther to the right a man holds up a glass in his right hand. On the right is a view of the village street, where three peasants stand conversing.

Described from an engraving by J. de Visscher (Wessely, 51).

Engraved also by Marrebeek ; and engraved with some variations by Janinet after a drawing by Ostade.

833. PEASANTS PLAYING CARDS.—In a room two old women sit playing cards on the top of a tub ; near them are two men, one of whom has his back to the spectator. Farther to the left is a third old woman. To the right is a wooden partition, with tavern utensils on it.

Panel, 10 inches by 15 inches, in an octagonal frame.

Purchased in 1893 from Samuel Buttery, London.

In the collection of the late Alfred Thieme, Leipzig, Bode's 1900 catalogue, No. 60.

834. THREE PEASANTS PLAYING CARDS IN AN INN.—They drink and smoke. At the back a peasant looks out of the door.

Signed on the right ; 10½ inches by 8½ inches.

In the collection of the Duke of Buccleuch, Montague House, London.

835. CARD-PLAYERS IN AN INN.—In the left foreground of a room are two card-players. Farther back a stout man, holding a jug in his right hand and a pipe in his left, looks on ; farther away a boy fondles a dog. On the right and farther back seven other persons are conversing ; one stands with his back to the fire. Behind the card-players a coloured drawing is fastened to a wooden partition. Accessories are scattered about.

Signed in full on the right at foot, and dated 1648 ; panel, 17 inches by 14½ inches.

Mentioned by Waagen, ii. 185.

Exhibited at the Royal Academy Winter Exhibition, London, 1889, No. 125.

In the collection of Sir Thomas Baring, London.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 137.

836. PEASANTS PLAYING CARDS IN A ROOM.

In the collection of the late Karl J. Trübner, Strassburg.

837. PEASANTS AND WOMEN PLAYING CARDS IN A COTTAGE.—In the centre is a table. On the left of it sits a man with cards in his hand. Behind him stands another man wearing a tall hat, in profile to the right. To the right of the table sits a woman with cards ; beside her stands another man. In front is a boy seen from the back in a three-quarter view to the right. In the left background is an old woman in front of the fire, over which hangs a pot. Genuine, but of slight importance.

Signed in full on the right, and dated 1637 ; panel, 8 inches by 10 inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 483.

837a. Card-Players.

Sale.—Jacob van der Hoek, Amsterdam, April 12, 1719 (Hoet, i. 226), No. 106 (142 florins).

837b. Peasants playing Cards.

Sale.—Antony Grill, Amsterdam, April 14, 1728 (Hoet, i. 325), No. 5 (210 florins).

837c. Card-Players.

Sale.—Amsterdam, May 6, 1729 (Hoet, i. 339), No. 53 (8 florins 10).

838. Peasants outside an Inn playing Cards. Sm. 5.

Dated 1665; 20 inches by 17 inches.

Sale.—Samuel van Hula, The Hague, September 3, 1737 (Hoet, i. 481), No. 33 (250 florins).

838a. Peasants playing Cards.

18½ inches by 15½ inches.

Sale.—Jacob van der Dussen, Amsterdam, April 12, 1752 (Hoet, ii. 310), No. 16 (515 florins).

838b. Peasants playing Cards.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762, No. 36 (24 florins).

838c. Peasants playing Cards.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762, No. 77 (14 florins 10).

839. Peasants playing Cards in an Interior.

17 inches by 20 inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 434); he had bought it from Gerard Block (for 290 florins), according to his store-room catalogue of December 1754, No. 209.

Sale.—Willem Lormier, The Hague, July 4, 1763, No. 205 (285 florins).

840. Card-Players in an Arbour outside an Inn.—In front a peasant sits beside a half-tub, on which are a charcoal pan, tobacco, and pipes. Near him stands a woman with a glass in her right hand and a jug in her left. In the background peasants play skittles.

Panel, 14½ inches by 13 inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 515), No. 28 (400 florins, Fouquet).

841. Three Peasants playing Cards in an Interior.—Many accessories.

Panel, 13½ inches by 12 inches.

Sale.—Catharina Backer, widow of A. de la Court van der Voort, Leyden, September 8, 1766 (Terw. 549), No. 51 (210 florins, Lakwood).

841a. A Peasant and a Woman playing Cards.—A peasant and a woman sit at a table, playing cards. A man stands near, watching them. The room is well furnished. A good composition.

Panel, 10 inches by 9 inches.

Sale.—J. D. Hollingius, Amsterdam, July 26, 1775, No. 467 (21 florins, Van Leer).

841b. Two Peasants playing Cards in a Room.—A third man stands by, looking on.

Panel, $9\frac{1}{2}$ inches by 16 inches.

Sale.—Daniel Marsbag and others, Amsterdam, October 30, 1775, No. 83.

841c. Peasants playing Cards in a Room.

Panel, $10\frac{1}{2}$ inches by 15 inches.

Sale.—Jonkheer P. Bout, The Hague, April 20, 1779, No. 85 (10 florins 5).

841d. A Company of Peasants playing Cards.

Panel, $11\frac{1}{2}$ inches by 15 inches.

In the Kassel Academy, 1783 inventory, No. 51; but no longer to be found at Kassel.

841e. Three Peasants playing Cards in a Cottage.—Much furniture and other things.

Panel, 12 inches by 10 inches.

Sale.—P. J. Geelhand, Antwerp, July 5, 1784, No. 16.

842. Peasants playing Cards in an Inn. Sm. 114.—Three peasants sit round a table, drinking and playing cards. A group of women are in front of the fire.

Panel, $13\frac{1}{2}$ inches by $22\frac{1}{2}$ inches.

Sale.—Claude Toloan, Paris, February 23, 1801 (2500 francs).

In the collection of Sir G. Page Turner, Bart., whose sale was in 1815 (Sm.).

843. Three Men playing Cards. Sm. 52.—They sit in the foreground of a room at a round stool, playing cards. One is dealing three cards to the man opposite him. [Compare 845b.]

Canvas on panel, $12\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 230.

Exhibited at the British Institution, London, 1818 (Sm.).

Engraved by Greenwood from a picture in the possession of W. Baillie.

Sales.—Comte Dubarry, Paris, November 21, 1774 (501 francs).

J. B. P. le Brun, Paris, September 29, 1806 (700 francs).

A picture corresponding with this was in the collection of Ridley Colbourne, 1829 (Sm.); see 845b.

843a. The Card-Players.—Three figures in a room. Good characterisation, perspective, and colour.

Sale.—London, June 13, 1807, No. 10 (£61 : 19s.).

843b. Peasants playing Cards in an Interior.—They smoke and drink.

Panel, 14 inches by $10\frac{1}{2}$ inches.

Sale.—Amsterdam, April 17, 1809, No. 70 (14 florins).

843c. Peasants playing Cards in an Interior. Sm. 149.

Sale.—John Parke, London, 1812 (£178 : 10s.).

844. Three Peasants playing Cards in an Interior. Sm. 153.—They drink and smoke. The centre man wears a red cap.

Exhibited at the British Institution, London, 1815.

Sale.—Hart Davis, London, 1814 (£157 : 10s.).

In the possession of J. Graves, London, 1815.

844a. Two Card-Players seated at a Table.—A third man, holding a jug, stands behind them.

Panel, 9 inches by 7½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 14.

844b. Card-Players at an Inn.—In a rustic interior four peasants are grouped round a table. Two sit playing cards; the others stand watching. Not far away two boys empty a pot of broth. With a dog and various utensils.

Said to be dated 1689—but Ostade died in 1685; 11 inches by 13 inches.

Sale.—De Burtin, Brussels, July 21, 1819, No. 118.

844c. Four Card-Players in an Interior.—An open door at one side. A fine effect of light.

Panel.

Sale.—P. A. de Génestet, Amsterdam, August 23, 1831, No. 102 (3 florins, Buk).

844d. Peasants playing Cards and smoking in a Room.

Panel, 10 inches by 8½ inches.

Sale.—J. Roelofs, Amsterdam, October 29, 1846, No. 56.

844e. Peasants playing Cards and drinking.—They sit in a room. Two children stand behind a table.

Signed, "A. v. O."; panel, 15 inches by 18½ inches.

Sale.—Jonkheer V. L. Vegelin van Claerbergen, Leeuwarden, April 6, 1846, No. 71.

845. Four Card-Players in an Inn. Sm. 83.—In a rustic interior four peasants play cards at a table. The nearest man wears a sheepskin jacket. Another speaks to a woman standing on the farther side of the table. A third sits on a three-legged stool. Three others are at the back. In front lies a dog, with many accessories. An "admirable picture" (Sm.).

Signed, and dated 1655; panel, 19 inches by 16½ inches.

Sale.—Montriblond, Paris, February 9, 1784 (2000 francs).

In the collection of William Wells, Redleaf, 1829 (Sm., who valued it at £300).

Sale.—William Wells of Redleaf, London, May 12, 1848 (£204 : 15s., Duke of Cleveland).

845a. Five Card-Players.—A man in a yellow jacket has his back to the spectators.

In the collection of Charles Bredel, London, 1854 (Waagen, ii. 290).

845b. Three Peasants playing Cards. See Sm. 52.—[Compare 843.]

In the collection of Ridley Colbourne, London, 1829 (Sm.) and 1854 (Waagen, ii. 240).

846. Three Peasants playing Cards.—One drinks beer. Three others are by the fireside, and three more in the background. [Possibly identical with 721 and 726.]

Signed, and dated 1674.

Mentioned by Waagen, ii. 254.

In the collection of Sir Simon H. Clarke, Bart.

In the collection of Charles Heusch, London, 1854.

847. Card-Players at an Inn.—A group of three players. Two sit on a bench, which serves them as a table. A man smoking stands by and looks on.

Panel, 8 inches by 10 inches.

In the collection of Prince Demidoff, San Donato.

Sale.—Isaac Péreire, Paris, March 6, 1872, No. 145 (5000 francs).

847a. Peasants playing Cards in an Interior.

12½ inches by 15 inches.

Sale.—J. Gillott, London, April 19, 1872, No. 338 (£11 : 11s., Everard).

848. Three Card-Players.—They sit round a table. A fourth peasant, with a pipe in his waist-belt and a wallet at his side, stands by, and puts a glass of beer on the table. On the left in shadow are two children; one stands while the other sits on the floor, eating broth. A window in the roof admits light.

Signed on the right, and dated 1639; panel, 12½ inches by 5½ inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1883*, p. 345.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 81 (1160 francs).

848a. After the Game at Cards.—Three figures.

Signed on the right at foot; 9½ inches by 8 inches.

Exhibited in the Rupprecht Exhibition, Munich, 1889, No. 33.

849. CARD-PLAYERS OUTSIDE A COTTAGE.—Two men play cards on a low bench. A third man, between them but farther back, looks on. In the centre foreground are two children; a boy sits drinking from a large jug, and a girl stands beside him to the right. A dog lies to the right. Behind it, in front of the cottage, is a woman nursing a child. In the right background is a house amidst trees. Of the early period.

Panel, 14 inches by 12 inches.

Sale.—G. Habich, Kassel, May 9, 1892, No. 114 (1980 mark, Kay).

849a. Card-Players.

13 inches by 10 inches.

Sale.—London, December 3, 1904, No. 105.

850. TWO CARD-PLAYERS AND A WOMAN IN A ROOM. Sm. Suppl. 111.—Three-quarter-length. On the left, in

front of a table with cards on it, sits a peasant in profile to the right. He wears a green jacket with light sleeves. He holds in his right hand his clay pipe and the handle of an earthenware jug, supported between his knees; in his left hand, which is slightly raised, is a small coin. A woman sits on the right, turned three-quarters left, and holding a glass of beer in her right hand; she listens to the man who addresses her. Between them and behind the table stands the other peasant, leaning his left elbow on the back of a chair and listening to the first man. In the right background is a window; on the left-hand side is a bed.

Signed; panel, 10½ inches by 8½ inches.

Exhibited at Vienna, 1873, No. 171; and at the Royal Academy Winter Exhibition, London, 1888, No. 115.

In the possession of Thomas Emmerson, London, before 1842 (Sm.).

Sales.—Comte R. de Cornelissen, Brussels, May 11, 1857, No. 57.

Gilkinet, Paris, April 18, 1863, No. 33 (7700 francs).

Tardieu, Paris.

Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 32 (28,100 francs).

In the collection of Barclay Field, London, 1888.

Sale.—George Field, London, June 10, 1893, No. 30.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 27.

Sale.—Jos. Monchen of The Hague and others, Amsterdam, April 30, 1907, No. 136 (2750 florins).

851. Peasants playing Cards.

Panel, 13 inches by 11 inches.

Sales.—A. Levy, London, June 16, 1876 (£283 : 10s.).

London, July 19, 1907, No. 54.

852. **Card-Players at an Inn.** Sm. 243.—In a barn-like interior three men and a boy are near the door. Two of the men are at cards; one has risen from his seat. The boy sits holding an earthenware pan. The third man, pipe in hand, stands behind the players. A dog, a pig, and other accessories.

Described by Sm. from an engraving by Germain.

853. **The Interrupted Game at Cards.** Sm. 236.—In a room, by a window, two men and a woman sit at a table. One man, seated in an arm-chair, argues with his comrade, who sits on a bench opposite, holding a jug in one hand and a glass in the other. Cards lie on the table. The woman winds flax. On a three-legged stool in front are a pipe and a charcoal pan.

Panel, about 11 inches by 9 inches.

Described by Sm. from an engraving by Heudelot, entitled "Le Jeu Interrompu."

854. **The Card-Players.**—Four full-length figures. In the centre is a low table. On the left sits an old woman holding cards in both hands. Opposite her sits a man in profile to the left, on a box; he holds his cards in his left hand, and watches the old woman. At his side hangs a jug.

Between them at the back is another man looking down; behind him stands another peasant with a jug. On the left a three-legged stool lies on the floor.

Described from a mezzotint by Jan van Somer (Wessely, 100).

855. SKITTLE-PLAYERS OUTSIDE AN INN. Sm. 115, and Suppl. 59.—At the door of a village inn on the right stands the hostess, holding a child; she gives a jug to a peasant standing on the left, who drinks. In the centre foreground stands a peasant almost in profile to the left, holding a jug in his left hand which hangs down; he speaks to a man seated at his side. On a little bench in front of them are an earthenware jug, a glass, and a clay pipe. On the left are the skittles; a peasant swings the ball as if about to throw it; another man, who is looking on, stands on a piece of grass to the left of the skittle-alley. Farther back is a little boy with a hoop and a dog. In the middle distance are peasants carousing. At the back is a village street, with the church and some trees. The picture looks earlier than the date 1676 would suggest. A water-colour drawing of the same subject, dated 1673, is in the Albertina, Vienna. [Probably identical with 8586.]

Signed in full, and dated 1676; canvas, 16½ inches by 20 inches.

A copy, ascribed by the owner to C. Dusart, is in the Chiaramonte Bordenaro collection, Palermo.

Engraved by Fittler in the Stafford Gallery, No. 51.

Sale.—Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 161 (1820 florins, W. Reyers).

In the collection of the Marquess of Stafford, London, 1829 (Sm.).

In the collection of Lord Francis Egerton, London, 1842 (Sm., who valued it at £420).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 166.

856. PEASANTS PLAYING SKITTLES. Sm. 62 and 120.—On the right-hand side of the back court of a country inn is a skittle-alley with a thatched roof; two men are playing in the foreground; the alley runs back into the picture. At the back a third man looks on, with two others. At two tables in front of the house numerous persons stand or sit. In the centre foreground a peasant sits on a bench, smoking a pipe. Beside him to the right two children are at play. To the left, on a little piece of turf, are the stump of a tree and three pieces of linen laid out to dry. On the extreme left is a golf course. A fine picture.

In the British Museum Print Room there are two sketches for this picture. One is lightly drawn in pen and wash; the other is worked up in colour, and dated 1677. To the left of each sketch is a dog, which is wanting in the picture. A third drawing in the Amsterdam Print Room (Moes, No. 58) appears to have been made from the picture.

Signed in full on the right; panel, 13 inches by 18½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 194, 379-80, and ii. 112, 332; and by Waagen, ii. 274.

Engraved by B. A. Dunker, in the Choiseul Gallery, No. 17.

Exhibited at the British Institution, London, 1818 and 1845; at the Royal

Academy Winter Exhibition, London, 1886, No. 101 ; and at the Whitechapel Art Gallery, 1904, No. 352.

Sales.—Duc de Choiseul, Paris, 1772 (4600 francs).

Prince de Conti, Paris, April 8, 1777 (5000 francs, Demarets).

Lambert et Du Porail, Paris, March 27, 1787 (4200 francs, Lerat).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 72 (1200 florins, De Vries).

H. Croese, Amsterdam, September 18, 1811, No. 61 (855 florins, Van Ypern for Vreesman).

Lapeyrière, Paris, April 14, 1817 (5450 francs, Duke of Wellington).

In the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 85.

857. Skittle-Players.—On the right is a house. At the door and in front of it are various figures. In the centre a man stands beside a seated man. Farther to the left a man throws a ball. At the back are numerous other figures in the village street, with a church-tower.

Signed in full to the right on an overturned bench ; panel, 25½ inches by 27½ inches.

In the collection of the late C. T. Yerkes, New York, 1904 catalogue, No. 69.

858. Ring-Ball. Sm. 88.—In the courtyard of a rustic inn five men are grouped at a table under a tree on the right ; they smoke, drink, and converse. On the left two peasants play ring-ball, striking a wooden ball through a ring fixed in the ground. A boy looks on. In the right background is a barn. In the centre foreground is a tub.

Panel, 12½ inches by 16½ inches.

Engraved by Benazech, in 1770, as "Le jeu de courte-boule."

Sale.—Isaak Walraven, Amsterdam, October 14, 1765, No. 8 (620 florins).

In the De Bourdonné collection, 1770.

Sales.—Montriblond, Paris, February 9, 1784.

Jan Gildemeester, Amsterdam, June 11, 1800, No. 165 (675 florins, B. de Bosch).

Baron Thiébaud, Paris, 1817 (1006 francs).

Purchased in Rome, 1900.

In the collection of J. Hage, Nivaa, 1908 catalogue, No. 45.

858a. Peasants playing Skittles.—Full of figures.

17 inches by 20½ inches.

Sale.—Coenraad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 428), No. 84 (160 florins).

858b. Peasants playing Skittles and drinking outside an Inn.—[Probably identical with 855.]

16½ inches by 20 inches.

Sale.—Fabricius, Haarlem, August 19, 1749 (Hoet, ii. 264), No. 5 (431 florins).

858c. Peasants playing Skittles outside a House.

28 inches by 25 inches.

In the collection of Johannes Lubbeling, Amsterdam, 1752 (Hoet, ii. 519).

859. Peasants playing Skittles outside an Inn. Sm. 72.—Numerous peasants smoke and drink. On the right some play skittles. A woman rests under a fine tree in the middle distance. Beyond, a church-spire rises above houses.

Panel—Sm. says, canvas— $27\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

Sales.—G. T. J. de Verhulst, Brussels, August 16, 1779, No. 104 (750 florins).

Valued by Sm. in 1829 (at £315).

860. Peasants playing Skittles.—In front two peasants play skittles. Two others converse. At the side, in front of a house, sits a man holding a beer-jug; a woman with a child in her arms stands at the door. Other persons sit at a table, drinking. In the middle distance and background is the village, with numerous figures.

Panel, 25 inches by 27 inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 161.

860a. Peasants playing Skittles outside a House.—Others are amusing themselves in various ways. A view of the village.

Sale.—Amsterdam, April 13, 1819, No. 65 (15 florins 10, Gruyter).

861. Skittle-Players. Sm. 158.—In front of some cottages are about ten peasants. Some play skittles; one man throws the ball. Another reclines on a bench to the right of the player. A third man stands at the half-door of a house, looking on. In the middle distance is a picturesque pump.

Panel, $16\frac{1}{2}$ inches by $19\frac{1}{2}$ inches.

Exhibited at the British Institution, London, 1819.

In the collection of George Hibbert, London, 1829.

862. A Landscape with Peasants playing Bowls. Sm. 160.—Others look on.

Sales.—Willett Willett, London, 1813 (£92 : 8s., bought in).

Willett Willett, London, 1819 (£80 : 17s.).

863. Peasants playing "Golf" outside an Inn. Sm. 81.—A countrywoman, holding a beer-jug in her left hand and a glass in her right, sits beside a peasant who stands, filling his pipe. Another peasant smokes his pipe. Other men sit in a covered place, playing "golf"; near them are two children.

Panel, $17\frac{1}{2}$ inches by 14 inches.

Sales.—P. Locquet, Amsterdam, September 22, 1783, No. 270 (925 florins, J. Luyten).

J. A. Brentano, Amsterdam, May 13, 1822, No. 254 (340 florins).

864. Skittle-Players outside an Inn. Sm. 21.—Numerous peasants smoke, drink, and play skittles. A boy plays the fiddle in front, and a man sits smoking his pipe. A landscape background with a village church-tower.

Dated 1659; copper, 15 inches by 19 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 139; and by Descamps.

Sale.—Julienne, Paris, March 30, 1767 (2700 francs, Gueffier).

In the collection of the Duchesse de Berry, at the Palais Bourbon, Paris, 1829 (Sm.).

865. Peasants playing Skittles.—Nine figures. On a bench in front is a peasant. On the ground are two cocks in fighting trim. Quite in the style of Isack van Ostade.

Signed, and dated 1655 (the last figure doubtful); panel.

Described by Waagen, ii. 335, and Suppl. 193, as by Isack van Ostade; and by W. Bürger, *Trésors d'Art en Angleterre*, p. 314, as by Adriaen van Ostade. Exhibited at Manchester, 1857, No. 1020.

Then in the collection of George Field, London.

866. Skittle-Players in the Open Air.—A large picture; badly restored in some places.

Signed, and dated 1655.

In the collection of Matthew Anderson, Jesmond Cottage, Newcastle, 1857 (Waagen, Suppl. 480).

866a. The Skittle-Players.

Engraved by Fr. van den Steen.

867. Peasants playing and drinking.—[Probably a pendant to 868.]

13 inches by 11½ inches.

Sale.—Jacomo de Wit, Antwerp, May 15, 1741, No. 131 (320 florins).

868. Peasants playing and drinking.—[Probably a pendant to 867.]

13 inches by 11½ inches.

Sale.—Jacomo de Wit, Antwerp, May 15, 1741, No. 132 (320 florins).

868a. Peasants at play.—[Pendant to 679h.]

8 inches by 7 inches.

Sale.—Maria Beukelaar, Anthony de Waart, The Hague, April 19, 1752, No. 50 (20 florins).

868b. Four Peasants playing and smoking.

10 inches by 8½ inches.

Sale.—Capello, Amsterdam, May 8, 1767 (Terw. 591), No. 56 (51 florins).

868c. A Picture with Peasants at play.

Sale.—The Hague, April 29, 1769, No. 16 (3 florins).

868d. Peasants at play in a Cottage.

Panel, 11 inches by 14 inches.

Sale.—Von Scheibler, Aachen, September 13, 1842, No. 88.

868e. The Knotted Handkerchief; Peasants at play.

Exhibited at Leeds, 1868, No. 718.

Then in the collection of Major Hill M. Leathes.

869. **Blindman's Buff.**—One man with a dark cap over his nose gropes his way forward. The other players tease him. Round a table, on which stands the village musician, are several hump-backed peasants.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1882*, p. 43.

Sale.—Paris, January 27, 1882 (2300 francs).

869*a*. **Men playing and smoking in an Inn.**

10 inches by 10 inches.

Sale.—Woronzow, Florence, April 23, 1900, No. 488.

869*b*. **The Gamblers.**

Engraved by J. G. Huquier.

869*c*. **The Nurse.**

Engraved by J. G. Huquier.

869*d*. **A Skirmish.**—[Pendant to 869*f*.]

Sale.—Amsterdam, April 27, 1740 (Hoet, ii. 3), No. 45 (85 florins, with pendant).

869*e*. **A Man going to the Chase.**—By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 124.

869*f*. **A Huntsman.**—[Pendant to 869*d*.]

Sale.—Amsterdam, April 27, 1740 (Hoet, ii. 3), No. 45 (85 florins, with pendant).

869*g*. **A Country Barn with a Girl asleep.**—By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 67.

869*h*. **Peasants asleep at Table.**

Sale.—Anthony Deutz, Amsterdam, March 7, 1731 (Hoet, i. 361), No. 5 (26 florins).

869*i*. **A Peasant asleep, with Three Others.**

Panel, 11 inches by 9 inches.

Sale.—Pieck le Leu de Wilhelm, The Hague, May 20, 1777, No. 14.

870. **The Weary Traveller.** Sm. Suppl. 13.—A young man, wearing a slouch hat, a whitish jacket, and grey breeches, lies asleep at the foot of a tree with a stick in his hand. A "well-studied work" (Sm.). [Pendant to 871.]

Signed, and dated 1644 (?1664); panel, 5½ inches by 7½ inches.

In the collection of E. W. Lake, 1842 (Sm.).

Sale.—E. W. Lake, London, 1845 (£17 : 17s., Norton).

871. **The Weary Traveller.** Sm. Suppl. 14.—An elderly peasant, wearing a purplish jacket and dark-grey breeches, lies on his back asleep, in front of an old brick archway. A "well-studied work" (Sm.). [Pendant to 870.]

Signed, and dated 1664 (?1644); panel, 5½ inches by 7½ inches.

In the collection of E. W. Lake, 1842 (Sm.).

Sale.—E. W. Lake, London, 1845 (£14 : 14s., Norton).

871a. Three Peasants asleep.—In the shadow of a thatched barn. Panel, 12 inches by 10 inches.

Sale.—W. Sohn and others, Aachen, March 25, 1908, No. 72.

871b. A Little Boy examining his Stocking.—By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 58.

871c. A Little Boy with a Fishing-Line beside a Pump.—By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 135.

871d. A Boy sitting by a Fire.

Panel, 7 inches by 6 inches.

Sale.—M. de Jongh, widow of P. J. van Oosthuijse van Rijsenburg, The Hague, October 18, 1847, No. 223.

871e. Two Children playing with a Dog.—Near a barn. By Ostade and Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 59.

872. Exterior of a Cottage. Sm. 227.—A woman looks out at the window, listening to three men who converse. A fourth man goes in at the door.

Described by Sm. from a print by Fr. van den Steen.

872a. Interior of a Rustic Barn.—With various utensils. A woman feeds pigs. The daylight enters through a window on the left and produces a fine effect.

Panel, 14 inches by 12½ inches.

Sale.—Amsterdam, April 17, 1783, No. 180 (21 florins 10, Spaan).

872b. A Rustic Barn.—Various utensils stand about or lie on the floor. On the right a peasant stands tying up brushwood; in the left middle distance another peasant carries wood. Well and carefully handled.

Panel, 11 inches by 9½ inches.

Sale.—A. de J. de Pinto, Amsterdam, April 11, 1785, No. 24 (12 florins 15, Nyman).

873. A Peasant driving a Pig from Market. Sm. 239.—In the distance is a cottage with several figures near it.

Compare a similar scene by Isack van Ostade (122) in the Steengracht collection, The Hague.

Described by Sm. from a print by Lewis.

In the collection of J. Fairlie, London.

Sale.—E. W. Lake, London, 1845 (£499 : 16s., Nieuwenhuys)—noted by Sm. in his own copy of his catalogue.

873a. A Merry Scene.

Sale.—Amsterdam, April 17, 1708 (Hoet, i. 117), No. 8 (78 florins).

873b. A Fine Merry Scene.

Sale.—Amsterdam, April 17, 1708, No. 20.

873c. Portrait of the Painter.

See Moes, *Iconographia Batava*, No. 5628.

Sale.—W. Beckford, Fonthill Abbey, 1823 (£27 : 16 : 6, Walker).

874. Portrait of the Painter. Sm. 172.—He wears a cap and a cloak with a plain white collar falling over it. His right hand is raised to his breast. Beside him is a bust of Hadrian. The "only picture, by the master, of the size of life" that Sm. had seen. [Compare 875a.]

Canvas, 30 inches by 26 inches.

Compare Moes, *Iconographia Batava*, No. 5628, 2.

Sale.—Lord Radstock, London, May 12, 1826 (£178 : 10s., Emmerson).

In the possession of the London dealer Emmerson, 1829 (Sm.).

874a. Portrait of the Painter.

Panel, 6½ inches by 4½ inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 508.

875. Interior: Portrait of A. van Ostade.

Sale.—W. Buchanan, London, 1846 (£558).

875a. Portrait of the Painter.—Half-length. He sits on a chair, turned three-quarters left, and looks at the spectator. He wears a cloak and a black hat. His right forearm rests on a table to the left, on which stands a bust of Hadrian. With his left hand he grasps the ribbon of his collar. In the left background is a drapery. [Compare 874.]

See Moes, *Iconographia Batava*, No. 5628, 3.

Described from an etching by J. B. Coclens, which was probably etched in reverse from 874.

875b. Portrait of Ostade's Wife.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 69.

876. Portrait of Anthonie van Leeuwenhoek (1632-1722), physicist and surgeon of Haarlem.—He sits, turned three-quarters left, and leans his left arm on the table and his right hand on his hip. He wears a black costume with a white collar and brown gloves. In front of him are a book and a celestial globe.

Signed in full at the foot of the globe, and dated 1665; panel, 8½ inches by 7 inches.

See Moes, *Iconographia Batava*, No. 4415, 1.

Sale.—H. de Kat, Paris, May 2, 1865, No. 63.

877. Portrait of Joost van den Vondel.

7 inches by 5½ inches.

Sale.—Sonne and others, Amsterdam, July 5, 1759, No. 18 (91 florins, Van Diemen).

878. A FAMILY GROUP (or, The Offer of Marriage).

—A woman in green rises from her chair and with a lively gesture hands a letter to another woman, who sits on a chair facing the spectator, with her right arm hanging down, and plays with a little brown dog. Behind this group stands a man in black, who lays his left hand on his heart. To the left sits another man, leaning his left hand on his thigh and his right elbow on a table, upon which are a cut melon on a delft plate and a glass. Above the table is a window; in the left background is a door; on the wall are several pictures. The man standing appears to be the painter himself. Painted about 1650-5. Formerly ascribed to Isack van Ostade, and before that to Koedijck. [Compare 896.]

Panel, 25 inches by 20 inches.

Exhibited at The Hague, 1890, No. 78, as by Isack van Ostade.

Sale.—Muilman, Amsterdam, April 12, 1813, No. 34 (215 florins)—as by Koedijck.

In the collection of A. Bredius; exhibited on loan in the Royal Picture Gallery, The Hague, 1907 catalogue, No. 557.

879. THE (SO-CALLED) FAMILY OF THE PAINTER.

Sm. 191.—Ten figures in a room. To the left a man of mature years sits on a chair, turned three-quarters right. Beside him to the right sits his wife, facing the spectator, grasping with her right hand her husband's left. Farther to the right are three little girls; the youngest, leaning against her mother's knee, takes some cherries from the next older girl who sits on the ground. Behind them stand a young man and a woman. On the extreme right, in front of a marble chimney-piece adorned with reliefs, are two other daughters, one seated and the other standing; on the extreme left, behind the father and in front of the bed, stands the eldest son. All the figures are in dark clothes, except two children, who are dressed respectively in chestnut-brown and in grey. On the floor lie some flowers. In the middle of the back wall is a door, to right and left of which hang two pictures. The right-hand picture, a genre-piece with life-size figures, might be by Frans Hals. It has long been known that the group does not represent A. van Ostade and his family, with Isack van Ostade and his wife—the two figures standing in the centre—as was supposed in the time of Sm.

Signed in full, and dated 1654; panel, 28 inches by 32 inches.

Engraved by Oortman (with Chataigner in the *Musée Napoléon*, vol. ix. p. 596).

Sale.—J. van Leeuwaarden, widow of P. Merkman, Haarlem, September 21, 1773, No. 1—said to be 35 inches wide.

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1903 catalogue, No. 2495; valued by the experts in 1816 (at £1000).

880. PORTRAIT OF A GEOGRAPHER.—He is seated, seen in full face. He has long hair, and wears black, with gloves in his left hand. On the right is a table with a celestial globe and an open book.

Copper, 9 inches by 7 inches.

In the collection of the late Q. C. Shaw, Boston, U.S.A.

881. PORTRAIT OF A LITTLE BOY.—Half-length. He wears a brown jacket, but little more than the head is visible. A very fine and characteristic portrait.

Circular.

In the collection of Prince Jussupoff, St. Petersburg.

882. PORTRAIT OF A LAUGHING PEASANT.—Full face. He bends his head a little to the left and looks with a smile at the spectator. On his head is a black cap set awry and pushed back on the forehead. His right hand is thrust into the breast of his purple jacket.

Signed in full on the right at top, and dated 1656; panel, 6 inches by $5\frac{1}{2}$ inches.

Sale.—F. Zschille, Cologne, May 27, 1889, No. 75 (310 mark, Boymans Museum).

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 229 (old No. 216).

883. PORTRAIT OF A PEASANT.—Half-length; full face. He wears a black slouch hat with a turned-up brim, a shirt open at the neck, a red vest, and a dark coat.

Panel, $4\frac{1}{2}$ inches by 4 inches.

From the Zweibrücken Gallery.

In the Schleissheim Gallery, 1905 catalogue, No. 809 (old No. 456).

884. PORTRAIT OF AN OLD PEASANT.—Half-length, turned to the right. He looks about sixty. He wears a grey cap and jacket and a red vest, and looks in front of him with a smile. [Pendant to 885.]

Panel, 5 inches by $4\frac{1}{2}$ inches.

Mentioned by Parthey (ii. 208) as in the Palace at Schwerin, 1863.

In the Schwerin Museum, 1882 catalogue, No. 762.

885. A THOUGHTFUL OLD PEASANT.—A small half-length, turned to the left. He looks about sixty or seventy. He wears a grey cap and buttoned jacket over which is seen his shirt-collar. He has white hair. He looks down with a morose air. [Pendant to 884.]

Panel, 5 inches by 4 inches.

Mentioned by Parthey (ii. 208) as in the Palace at Schwerin, 1863.

In the Schwerin Museum, 1882 catalogue, No. 763.

885a. Portrait of a Man.

Sale.—Amsterdam, May 11, 1756 (Terw. 141), No. 57—No. 126 of the original catalogue—(10 florins, Ketelaar).

885b. Portrait of a Man. Sm. 41.—Half-length. [Pendant to 899.]

Circular panel, 4 inches across.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 160 (33 florins, with pendant, Calkoen).

P. Calkoen, Amsterdam, September 10, 1781, No. 107 (38 florins).

885c. Portrait of a Man.—He is in old Dutch costume, almost in full face. [Pendant to 899a.]

Panel, 4 inches by $3\frac{1}{2}$ inches.

Sale.—Amsterdam, July 11, 1798, No. 80.

885d. Portrait of an Old Man.

18 inches by 15 inches.

Sale.—Amsterdam, April 30, 1821, No. 120 (22 florins, Louf).

886 and 887. Two Portraits of Youths. Sm. 105. — The painter's sons.

Panel, $7\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

Sales.—Choiseul-Praslin, Paris, February 18, 1793 (1001 francs).

Robert de Saint Victor, Paris, November 26, 1822 (1205 francs).

887a. Portrait of a Man.—He is in black with a black hat.

Panel, about 5 inches by 4 inches.

In the Darmstadt Gallery in 1863 (Parthey, ii. 209), but no longer to be found there.

888. Portrait of a Man.—Half-length. His head is bowed. He wears a red cap, a black coat, a big grey cloak, and a small pleated collar.

Panel, $5\frac{1}{2}$ inches by 4 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 410.

889. Portrait of a Peasant.—Half-length; in full face. His mouth is contorted in a smile. He wears a bright-red coat, buttoned at the top, and a dark-brown hat.

Signed in full on the left, and dated 1670; oval panel, $6\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

Sale.—A. Langen, Munich, June 5, 1899, No. 70.

890. Portrait of an Old Bearded Man.—Half-length. He wears a tall dark hat.

Signed in full on the left; 6 inches by 5 inches.

Sale.—Burnsvik, Vienna, November 25, 1902, No. 254 (valued at 625 florins).

891. Portrait of a Youth.—He is in black with a white linen collar, and in his left hand his gloves.

Signed, and dated 1666; panel, $7\frac{1}{2}$ inches by 6 inches.

Sale.—London, May 26, 1906, No. 123 (£252).

892. Portrait of a Youth.—He is in black, with a grey cloak and white linen collar; he holds his hat in his right hand.

Signed; panel, $7\frac{1}{2}$ inches by 6 inches.

Sale.—London, May 26, 1906, No. 124 (£189).

892a. Portrait of a Man.—He is in black with a large white collar.

Oval panel, 7 inches by $5\frac{1}{2}$ inches.

Sale.—W. H. Spiller, London, December 17, 1906, No. 152.

892*b*. **The Peasant with No Cares.**—Half-length.

Etched by W. Baillie, 1775, as "Le paysan sans souci."

892*c*. **Portrait of a Peasant.**—Half-length. He is turned three-quarters left, and looks down. His cap is set awry.

Engraved in mezzotint by J. de Groot.

892*d*. **Portrait of an Elderly Peasant.**—Half-length. He looks down to the left. He wears a high cap.

Etched by B. de Mare.

892*e*. **Portrait of a Peasant.**—Half-length. He wears a moustache, and looks down to the right. His flat cap is set awry.

Etched by B. de Mare.

893. **PORTRAIT OF AN OLD WOMAN.** Sm. Suppl. 35.—Half-length. She leans her head pensively on her left hand. She sits, turned a little to the left, in front of a vine-clad cottage. She wears a black cap and a black fur-trimmed cloak. To the left, half cut off by the frame, is a window, the lower third of which is boarded up. A good picture.

Signed in full on the right at foot; panel, 10 inches by 8 inches.

Formerly in one of the Prussian Royal palaces.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 841; it was there in 1842 (Sm., who valued it at £80).

894. **PORTRAIT OF A WOMAN WITH A CHILD ON HER LAP.**—The mother is in dark purple; the child is in white clothes. She sits, turned to the right, and looks at the child. Interesting as a portrait.

Signed on the left at foot, and dated 1652; panel, 28 inches by 24½ inches.

In the collection of Cardinal Fesch.

In the Bryan collection.

In the collection of the New York Historical Society, 1903 catalogue, No. 320.

895. **Portrait of an Old Woman.**—Sm. Suppl. 31. Half-length. She wears a red dress and a white cap, and sits beside a table on which she leans her left elbow. Her hands are folded on her lap. On the table lies a flax-winder. [Pendant to 184.]

Panel, 9 inches by 7 inches.

Mentioned by Paul Eudel, *l'Hôtel Drouot en 1883*, p. 186.

Etched by E. Boncourt, in *l'Art*, 1883, vol. i. p. 114.

A copy was in the sale:—Martineau and others, London, March 10, 1902, No. 22 (£18:18s.).

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 273 (300 florins, with pendant, Yver).

In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).

Sale.—Delessert, Paris, March 15, 1869, No. 67 (22,000 francs).

In the collection of the late Baron Alphonse de Rothschild, Paris.

896. PORTRAIT OF A LADY.—Almost full length, turned a little to the left. She wears black silk with a smooth white collar and cuffs. Her hands are clasped at her waist; in one she holds a fan. Yellowish tone. It strongly reminds one of 878.

Signed in full, and dated 1652; panel, 17 inches by 14 inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 405.

897. Portrait of a Young Girl.—Half-length; in full face. She wears a dark-brown shawl against a grey background. Of no special value.

Signed in full; panel, 9 inches by 7½ inches.

Mentioned by O. Granberg, *Les Collections Privées de la Suède*, 60, No. 117.

In the collection of Stockholm University, 1902 catalogue, No. 125.

898. PORTRAIT OF A WOMAN.—Half-length. She is half turned to the left, with the head to the right and the eyes cast down. She is in black, with a white cap, against a light-grey background. A genuine but not quite untouched picture of little importance.

Panel, 4 inches by 3 inches.

In the Holterman-Wahrendorff collection.

In the National Museum, Stockholm, 1900 catalogue, No. 554.

898a. Portrait of a Woman.

6 inches by 5 inches.

Sale.—Amsterdam, April 15, 1739, No. 95 (5 florins)—not mentioned by Hoet (i. 575).

898b. Portrait of a Woman.

Sale.—Amsterdam, October 10, 1742 (Hoet, ii. 69), No. 52 (2 florins).

898c. Portrait of a Woman.

Sale.—Amsterdam, May 11, 1756 (Terw. 141), No. 57—No. 126 of the original catalogue—(10 florins, Ketelaar).

898d. Portrait of an Old Woman.

7 inches by 5½ inches.

Sale.—N—, Leyden, June 1, 1765 (Terw. 448), No. 33 (26 florins 10); but No. 17 of the original catalogue (6 florins 10, De Jong).

899. Portrait of a Woman. Sm. 41.—Half-length. [Pendant to 885b.]

Circular panel, 4 inches across.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 160 (33 florins, with pendant, Calkoen).

P. Calkoen, Amsterdam, September 10, 1781, No. 107 (38 florins).

899a. Portrait of a Woman.—Almost full face. [Pendant to 885c.]

Panel, 4 inches by 3½ inches.

Sale.—Amsterdam, July 11, 1798, No. 80.

899b. Portrait of a Woman.

Sale.—W. Beckford, Fonthill Abbey, 1823 (£23 : 12 : 6, Walker).

899c. An Old Woman seated.—She has a brown jacket ; beside her is a dog.

About 11 inches by 13½ inches.

In the Palace at Schwerin, 1836 (Parthey, ii. 209).

899d. Portrait of a Woman.

Panel, 4½ inches by 6 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 507.

900. Portrait of an Old Woman.—Supposed to be the mother of A. van Ostade. Half-length. She is turned a little to the left, and looks down to the right with a smile. She wears a dark dress, with a square opening at the neck to show the white chemisette, and a white cap.

Described from a mezzotint by Peter Oets, signed "P. O."

900a-o. Fifteen Single Heads of Men.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, Nos. 276, 313, 317, 319, 341, 343, 345, 350, 356, 360, 370, 374, 400, 411, and 412.

900p-q. Two Heads of Men.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 371.

900r-s. Two Single Boys' Heads.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, Nos. 325 and 369.

900t-u. Two Heads of Men.—Two pictures.

Oval, 6½ inches by 5 inches (No. 172 of the sale).

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 109), Nos. 172 and 173 (16 florins 5 the pair).

900v. Head of a Man.

Sale.—Amsterdam, July 5, 1754, No. 140.

900w-z. Three Heads of Men and One Head of a Woman.

Sale.—I. Schmidt and Hagedorn, Amsterdam, April 24, 1820, No. 106 (20 florins, Gruyter).

901. Head of an Old Man.

Signed in full.

Sale.—Widow of C. H. Meijer, born Huffelman, and others, Amsterdam, May 10, 1864, No. 204.

901a-b. Two Peasants' Heads.

2½ inches by 2½ inches.

Sale.—(Supplementary) W. Stuyteling, Haarlem, April 26, 1768, No. 85 (5 florins 15, Teyler).

901c. Head of an Old Peasant.

Sale.—Elias van der Hoeven, Rotterdam, July 20, 1768 (Terw. 664), No. 30 (12 florins).

901d-e. Two Heads of Men and Women.

Sale.—Haarlem, December 3, 1771, No. 12.

901f. Head of a Man.

Panel, 7 inches by $5\frac{1}{2}$ inches.

Sale.—The Hague, May 25, 1772, No. 200 (8 florins 5).

901g. Head of a Man.

Panel, $4\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

Sale.—Ghent, September 23, 1777, No. 96.

901h. Head of a Man.—[Probably pendant to 905e.]

Signed with the monogram, "A. v. O."

Sale.—Cornelis Elout, Haarlem, April 4, 1780, No. 36.

901i. Two Pictures: Heads of the Court Fools of the Prince of Neuburg(?).

In the collection of W. Krause, Berlin, 1856 (Parthey, ii. 209).

901j. Head of a Man.

Sale.—Héris, Paris, April 19, 1856, No. 42 (130 francs).

902. Head of a Peasant.—Almost in profile, and inclined forward. He has brown hair and a slight moustache.

Signed with the monogram; canvas, 5 inches by $4\frac{1}{2}$ inches.

Sale.—L. Flameng, Paris, April 14, 1882, No. 58.

902a. Head of a Man.—Facing right. [Pendant to 905g.]

Panel, 5 inches by 4 inches.

Sale.—Paris, Frankfort-on-Main, May 13, 1897, No. 43.

902b. Head of a Youth.

Panel, $5\frac{1}{2}$ inches by 5 inches.

Sale.—Younge and others, London, November 22, 1902, No. 136.

902c. Head of a Peasant.

12 inches by 9 inches.

Sale.—London, February 13, 1904, No. 141.

902d. Head of a Man.—In a dark dress and cap.

Panel, 9 inches by 7 inches.

Sale.—London, May 31, 1906, No. 34.

903 and 904. TWO PEASANTS' HEADS.—One, an old peasant with grey hair and a beard, wearing a black cap, looks down, almost in full face, but turned a little to the right. The other, bare-headed, is younger and seen in profile; he laughs. [Pendants.]

Panel, 4 inches by 4 inches.

Sale.—Jos. Monchen and others, Amsterdam, April 30, 1907, No. 139.

904a. Head of an Old Man.

Oval.

Sale.—Sir Charles A. Turner, London, March 16, 1908, No. 54 (sold with a "Portrait of a Gentleman," in pastel, £1 : 1s., Gunn).

904*b*. **Head of a Peasant.**—In a painted frame. In the right-hand corner part of the figure is seen. He turns to the right, almost in profile, but his head is inclined towards the spectator. He wears a cap.

Engraved in mezzotint by W. Baillie.

905. **HEAD OF A WOMAN.**

In the collection of C. T. D. Crews, London.

905*a-b*. **Two Single Heads of Women.**

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, Nos. 280 and 293.

905*c*. **Head of a Girl.**

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 378.

905*d*. **Head of a Woman.**—In profile.

Panel.

Sale.—Van der Land, Amsterdam, May 22, 1776, No. 66 (1 florin 10).

905*e*. **Head of a Girl.**—[Probably pendant to 901*h*.]

Signed with the monogram "A. v. O."

Sale.—Cornelis Elout, Haarlem, April 4, 1780, No. 36.

905*f*. **Head of a Woman.**

Sale.—Delft, August 15, 1821, No. 49.

905*g*. **Head of a Woman.**—Facing left. [Pendant to 902*a*.]

Panel, 5 inches by 4 inches.

Sale.—Paris, Frankfort-on-Main, May 13, 1897, No. 44.

906. **Portrait of an Old Woman.**—In profile to the left. She looks up. She wears a brownish-red dress with a broad ruff and a white cloth round her head.

Signed on the left, on a level with the shoulder, with the monogram, and dated 1659—according to the sale catalogue; panel, 6 inches by 4½ inches.

Sale.—Gustav Ritter Hoschek von Mühlheim of Prague, Vienna, March 24, 1909, No. 47.

906*a-e*. **Five Single Heads of Children.**

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, Nos. 271, 315, 327, 337, and 353.

906*f-g*. **Two Heads.**

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 368.

906*h-i*. **Two Heads.**

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 225), No. 95 (6 florins 10).

906j. A Small Head.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet. i. 225), No. 96 (3 florins 15).

906k-m. Three Small Heads.

Sale.—Anthony Deutz, Amsterdam, March 7, 1731 (Hoet, i. 365), No. 91 (4 florins).

906n-q. Four Fine Heads.

Sale.—Amsterdam, June 27, 1752, No. 18.

906r-s. Two Fine Heads.

About 5 inches by 4 inches.

Sale.—Gerard Hoet, The Hague, August 25, 1760 (Terw. 226), No. 62 (30 florins, De Puyt).

906t-u. Two Fine Heads.

About 3½ inches by 3 inches.

Sale.—Gerard Hoet, The Hague, August 25, 1760 (Terw. 226), No. 63 (32 florins).

906v-w. Two Small Laughing Portraits.

Sale.—Fiscau, Foucquet, Wildeman, and others, Amsterdam, October 12, 1768, No. 129 (4 florins 10, Van den Berg).

906x. A Head.

Copper.

Sale.—J. Graham and others, The Hague, July 24, 1775, No. 102.

906y-z. Two Circular Portraits.

Sale.—F. Kamermans, Rotterdam, October 3, 1825, Nos. 76 and 77 (30 florins, Van den Berg).

907. LANDSCAPE WITH A HERDSMAN DRIVING HIS HERD.—On the right is a large tree on a hill; behind it are other trees and bushes. On a road in front a herdsman drives three cows and two sheep. A little behind him is a peasant on horseback. In the right foreground is a pool, beside which two peasants are resting. A fine picture without buildings, quite in the style of Isack van Ostade.

Signed in full on the right at foot, and dated 1645; panel, 10½ inches by 13 inches.

Mentioned by Descamps.

Engraved by Desmoulins, as the work of Isack van Ostade, in the Poullain Gallery.

Sales.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 292), No. 27 (85 florins, bought in).

J. H., Count van Wassenaar, The Hague, October 25, 1769⁷ (150 florins, Fouquet).

In the Poullain collection.

In the Clostraman collection.

Acquired by the Empress Catherine II. of Russia.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 960.

907a. An Exterior.

Sale.—Amsterdam, May 4, 1706, No. 7.

907b. Landscape with Animals and Figures.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 65.

907c. Landscape with Figures and Cattle.

Sale.—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 416), No. 104—
No. 105 of the original catalogue—(215 florins).

907d. An Exterior.

Sale.—Amsterdam, August 17, 1735 (Hoet, i. 442), No. 5 (185 florins).

907e. Landscape with Many Figures.

14½ inches by 13 inches.

Sale.—Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 528), No. 107 (100 florins).

907f. Landscape with Figures and Horses.

20½ inches by 22 inches.

Sale.—Jacob Lopez de Liz, The Hague, March 18, 1743 (Hoet, ii. 93),
No. 19—No. 20 of the original catalogue (20 florins 5).

907g. An Exterior.

13½ inches by 11 inches.

Sale.—Swalmius, Rotterdam, May 15, 1747 (Hoet, ii. 196), No. 3 (29 florins).

907h. A Landscape.—By Ostade and Brackenburg.

Sale.—Jan van der Vinne, Haarlem, May 13, 1754, No. 166.

907i. An Exterior.—A small picture.

Sale.—W. van Grondesteyn and others, Rotterdam, March 30, 1758, No.
12.

908. Landscape with a Cottage.—In front are figures, a horse-man, cows, pigs, and dogs.

Panel, 21 inches by 23½ inches.

Sales.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet,
ii. 293), No. 40 (400 florins, Lormier).

Willem Lormier, The Hague, July 4, 1763 (Terw. 327), No. 209
(600 florins)—in Lormier's store-room catalogue of December
1754, No. 215.

908a. Landscape with Figures.—By A. van Ostade and C. Dusart.

13 inches by 10 inches.

Sale.—Van Zaanen, The Hague, November 16, 1767 (Terw. 653), No. 34
(30 florins 5, with 908b).

908b. Landscape with Figures.—By A. van Ostade and C. Dusart.

11½ inches by 9 inches.

Sale.—Van Zaanen, The Hague, November 16, 1767 (Terw. 653), No. 35 (30 florins 5, with 908a).

908c. Landscape with Merry Peasants.

Mentioned by W. Buchanan, *Memoirs of Painting*, i. 287.

Sale.—Bryan, London, May 17, 1798, No. 13.

909. A Village.—In front is a cart with a grey horse. Several peasants, pigs, goats, and other accessories. Warm colouring.

Panel, 15 inches by 21 inches.

Sale.—Amsterdam, September 7, 1803, No. 121 (15 florins).

910. Landscape.—In the centre is an inn with two grey horses in front; on one horse sits a man. Several other figures.

Canvas, 16 inches by 23 inches.

Sale.—Baron de Vinck d'Orp, Brussels, May 28, 1827, No. 6.

910a. Landscape with a Cottage and Figures.

Panel, 11 inches by 8½ inches.

Sale.—Antwerp, August 27, 1844, No. 129.

910b. An Exterior.—An early work.

Panel, 23½ inches by 18½ inches.

Sale.—M. de Jongh, widow of P. J. van Oosthuijse van Rijsenburg, The Hague, October 18, 1847, No. 18.

910c. Landscape with a Man on a Grey Horse.—Another man leaves an inn.

Sale.—Sir T. Baring, London, June 2, 1848 (£84, White).

910d. A Rider on a Grey Horse.—A group of peasants; two horsemen in red coats.

Sale.—T. Capron, London, March 4, 1854 (£414 : 15s., Nieuwenhuys).

910e. Landscape with a Cottage, a River, and Figures.

Canvas, 26½ inches by 22 inches.

Sale.—Widow Van Griensven-Berntz, The Hague, April 25, 1862, No. 27 (290 florins).

910f. Landscape with Figures.

Sale.—Deweerd, Antwerp, November 6, 1871, No. 121.

910g. A Dutch Village.—Two peasants conversing. Other figures at the back.

Panel.

Sale.—John Dell and others, London, April 23, 1900, No. 34.

910h. Landscape with Cattle, Sheep, and a Milkmaid.

Panel, 14½ inches by 19 inches.

Sale.—Mrs. A. McConnel and others, London, July 18, 1903, No. 134.

910i. **A Village Landscape with Figures and a Grey Horse.**
41 inches by 59 inches.

Sale.—Huth and others, London, March 19, 1904, No. 148.

911. **PEASANTS UNLOADING A WAGGON OUTSIDE A HOUSE.**—In front of a house on the right three men and a woman unload a waggon full of peat. One man climbs a ladder, carrying a basket on his shoulder up to a loft. Another man sits on an overturned basket in front, with his back to the spectator. The third man stands by the ladder, upon which is an empty basket. The woman is on the waggon, filling a basket. To the left, beside the waggon, are two children. Over the closed half-door of the house is seen the upper part of the figure of a woman with a child in her arms. In the left background is a view of a canal and a row of houses. Painted about 1660-70.

Signed; panel, 35 inches by 28½ inches.

Sales.—Quiryn van Stryen, Haarlem, April 2, 1715 (Hoet, i. 177), No. 8 (115 florins).

Sir T. Baring, London, June 2, 1848 (£99 : 15s., Brown).

In the possession of the London dealer Martin Colnaghi.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 99.

Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 67 (42,000 mark).

912. **THE VILLAGE STREET.** Sm. 59.—A high road through a village, with cottages on both sides and a church tower at the end. Near a well in the centre is a tilt-cart with a white horse. Thirteen small figures, with pigs and poultry, are distributed through the scene. "This little picture is remarkable for its close resemblance to nature, and the daylight effect which pervades it" (Sm.).

Dated 1676; panel, 9 inches by 12 inches.

Mentioned by Descamps; by Ch. Blanc, *Le Trésor de la Curiosité*, i. 337, ii. 161; and by Waagen, ii. 107.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 102 (4300 francs).

Trouart, Paris, February 22, 1779 (3301 francs).

Choiseul-Praslin, Paris, February 18, 1793 (2861 francs).

Solirène, Paris, March 11, 1812 (1801 francs).

In the collection of Alexander Baring, London, 1829 (Sm., who valued it at £250).

In the collection of Lord Ashburton, The Grange; which was bought as a whole in August 1907 by the London dealers T. Agnew and Sons.

913. **Peasants in the Open.**—A woman seated converses with two men. One of them sits holding a jug. The other, with a pipe, stands up. Farther back are other figures, among them a child; farther away is a dog.

Panel.

Sale.—A. Deneyer and others, Brussels, December 15, 1908, No. 61.

913a. **Landscape.**

Etched by H. W. Caspari.

913^b and c. Two Landscapes.

Engraved by Q. P. Chédel.

913^d. Landscape with Figures.

Engraved by Louis Germain.

913^e. Winter Landscape.

27 inches by 43 inches.

In the collection of Benjamin da Costa, The Hague, 1752 (Hoet, ii. 472).

913^f. A Frozen River.

Panel, 28 inches by 23 inches.

Sale.—P. J. Snijers, Amsterdam, May 23, 1758 (Terw. 205), No. 89 (80 florins).**913^g. Winter Landscape near a Town.—Various sledges.**

Canvas, 34½ inches by 70 inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 462), No. 103 (24 florins).

914. Winter Landscape. Sm. 117.—Numerous peasants are on a frozen canal, along the side of which runs a country road with cottages. Some play golf, others skate, others draw sledges. At the back is a village with a church tower. Sm. thought that it was probably by Isack van Ostade.

Panel, 16 inches by 19 inches.

Sale.—Jan. Gildemeester, Amsterdam, June 11, 1800, No. 167 (400 florins, Labouchere).

915. Winter Landscape with Skaters.—To left and right are snow-covered cottages.

Signed on the right; 16 inches by 13 inches.

Exhibited in the Rupprecht Exhibition, Munich, 1889, No. 112.

915^a. Skaters on the Town Ditch.*Sale*.—Viscount Oxenbridge, London, December 9, 1899, No. 97.**915^b. Winter Landscapes with Skaters.**

16½ inches by 21 inches.

Sale.—Fenton and others, London, February 16, 1903, No. 64.**915^c. A Frozen River with Figures.**

19½ inches by 24 inches.

Sale.—London, May 8, 1905, No. 80.

915^d. A Moonlit Landscape.—In front of a house numerous figures and children warm themselves at a fire.

Panel, 11½ inches by 10 inches.

Sales.—D. van Eversdijck, The Hague, May 28, 1766 (Terw. 532), No. 65—No. 71 of the original catalogue—(41 florins, Meusche).

W. van der Lely, Amsterdam, December 14, 1772, No. 16.

916. VIEW OF A COURTYARD WITH STILL-LIFE.—

There are no figures. On the ground in front is an earthenware strainer

with two haddocks in it. Two others lie on a board across a pail. Near them is a pump by a pantry window with weather boarding over it, overgrown with vine. A large wooden ladle is set up against the pump, and a shallow tub stands against the wall, with a cloth hanging over it. This picture "may be cited as a model of perfection in objects of still-life" (Sm.).

Panel, $17\frac{1}{2}$ inches by 14 inches.

Mentioned by Waagen, Suppl. 143; by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 362; and by W. Bürger, *Trésors d'Art en Angleterre*, 314.

Exhibited in Manchester, 1857, No. 740; at the Royal Academy Winter Exhibition, London, 1871, and 1888, No. 112.

Sale.—Baron Vivant Denon, Paris, 1826, No. 100 (7410 francs).

In the possession of the London dealer Emmerson, who sold it to William Wells.

In the collection of William Wells, Redleaf, 1829 (Sm.).

Sale.—W. Wells, London, May 12, 1848 (£435:15s., Farrer).

In the collection of Lord Overstone, London.

In the collection of Lady Wantage, London, 1905 catalogue, No. 169.

917. INTERIOR OF A COURTYARD. Sm. 168.—In front of the house wall, which is partly covered with vine, is a pump, with a pail in front of it. To the right is a wooden bench with some turnips on it. On the ground in front are an earthenware pot and a strainer full of mussels. Near the garden door at the back a little girl stands in front of a seated peasant. [Pendant to 919.]

Signed on the pump-handle; panel, 11 inches by 9 inches.

In the Van Slingelandt collection, 1765.

Sales.—Amsterdam, August 14, 1771, No. 127 (34 florins, with pendant, Winter).

Amsterdam, July 17, 1782, No. 76 (59 florins, with pendant).

Robert de Saint Victor, Paris, November 26, 1822 (421 francs).

John Smith, London, 1828 (£29:8s., Stanley).

Slater, London, 1830; it was in his possession in 1829 (Sm.).

G. T. Braine, London, April 6, 1857 (£72:9s., Woods).

C. Pillet, Paris, 1883.

In the possession of the Paris dealer C. Sedelmeyer.

In the collection of M. van Gelder, Uccle, Brussels.

917a-c. Three Pictures of Ham.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 441.

917d. Some Stable Utensils.—A study.

Sale.—Amsterdam, May 24, 1815, No. 8 (12 florins, Gruyter).

918. A Cottage Interior with Still-Life.—In the foreground are household utensils. On the floor to the right are strewn vegetables; some hens run about near them. In the middle distance is a woman. At the back is a calf.

Panel, 18 inches by 15 inches.

Sale.—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 135.

919. An Interior with Still-Life. Sm. 167.—In front is a chair,

on which are a hat and a woollen garment. On the floor are an earthenware dish, shoes, some vegetables, and a stoneware jug. On the wall hangs a pair of bellows. At the back a woman sits by the fire. [Pendant to 917.]

Panel, 11 inches by 9 inches.

Sales.—Amsterdam, August 14, 1771, No. 126 (34 florins, with pendant, Winter).

Amsterdam, July 17, 1782, No. 76 (59 florins, with pendant).

P. Yves and others, Amsterdam, March 31, 1788, No. 15 (75 florins, Van der Schley).

Robert de Saint Victor, Paris, November 26, 1822 (421 or 600 francs).

In the collection of Lord Wharnccliffe, London, 1829 (Sm.); the collection was purchased as a whole later by Sm.

In the George collection, Paris.

919a. Kitchen Utensils in a Cellar.

Panel, 8 inches by 11 inches.

Sale.—H. W. F. van Panhuys and others, Amsterdam, September 26, 1882, No. 63.

919b-f. Five Pictures with Cocks and Hens.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 442.

919g-j. Four Pictures with Hens and Other Birds.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 443.

919k. Hens.—With other accessories in the foreground of a rustic barn, lighted from a door.

Panel, 13 inches by 13 inches.

Sale.—P. van Bleijswijk and others, The Hague, September 27, 1791, No. 59 (45 florins, Wubbels).

920. A Turkish Horse.—With its rider resting in a landscape with ruins. [Pendant to 806.]

Oval (?), 12½ inches by 16½ inches.

Sale.—Amsterdam, April 12, 1759, No. 15 (12 florins, with pendant).

920a. A Rustic Stable.

Dated 1645.

Sale.—Haarlem, June 23, 1772, No. 15 (11 florins, Wubbels).

921. A Cat sitting on Bundles of Straw.—A broken egg below in front. To the left is a broom.

Panel, 5½ inches by 5½ inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1882*, p. 118.

Sales.—Prince Paul Galitzin, Paris, March 10, 1875, No. 55.

Milles. M. and Caroline Letessier, Paris, March 20, 1882 (3370 francs).

921a. Interior of a Stable with a Horse and Figures.

Panel, 17½ inches by 23½ inches.

Sale.—Grimond and others, London, May 25, 1903, No. 115.

922. **AN EARLY PICTURE.**—Wrongly ascribed to Molenær.
In the Schloss, Meiningen.

922*a-c*. **Three Small Pictures.**

Sale.—Amsterdam, March 25, 1728 (Hoet, i. 322), No. 16 (102 florins).

922*d-e*. **Two Small Pictures.**

Sale.—Amsterdam, April 27, 1740 (Hoet, ii. 3), No. 42 (25 florins 10).

922*f*. **A Small Picture.**

Sale.—Fr. Trimble, Rotterdam, April 5, 1747, No. 36.

922*g*. **A Small Picture.**

Sale.—Pook and Theodorus van Pee, The Hague, May 23, 1747 (Terw. 51), No. 82 (14 florins 5).

922*h*. **A Rustic Barn.**—A small picture.

Sale.—B. Keerwolff, Leyden, September 9, 1748, No. 15 (4 florins 16, Kroonenburg).

923. **A Picture.**

Dated 1637.

Sale.—Heirs of Caspar Netscher, A. Schouman, and others, The Hague, July 15, 1749, No. 249 (1 florin 6).

923*a*. **A Picture with Peasants.**

Sale.—Amsterdam, June 27, 1752, No. 79.

923*b*. **A Picture by Candlelight.**

Sale.—Jan van der Vinne, Haarlem, January 13, 1754, No. 12.

923*c-f*. **Four Fine Pictures.**

Mentioned by W. Buchanan, *Memoirs of Painting*, ii. 245, in the list of the pictures which he imported from Spain into England in 1813.

923*g-h*. **Two Pictures.**

Engraved.

Sale.—W. Beckford, Fonthill Abbey, 1823 (£23 : 12 : 6, Walker).

923*i*. **A Picture.**

Sale.—Amsterdam, May 10, 1830, No. 229 (205 florins, Pool).

923*j*. **A Small Picture.**

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 9.

Sale.—Comtesse de Verrue, Paris, March 27, 1737, No. 93 (60 francs).

923*k*. **The Indiscreet Flemings.**

Engraved by Goepfert as "Les flamands indiscrets."

923*l*. **The Cottage.**

Engraved by F. W. Musculus as "La Chaumière."

923*m*. **A Group of Peasants.**

Engraved by J. Schlicht, 1820.

A CHRONOLOGICAL LIST OF PICTURES THAT BEAR DATES OR CAN BE DATED

- 16—. 425. Musicians outside the Inn. (Probably 1645.) Kassel Gallery.
793. The Country Wedding. Hoogendijk, The Hague.
795. A Rustic Couple dancing outside an Inn. Gerhardt, Budapest.
- 163—. 392. The School. Rothan sale, Paris, 1890.
456. Interior of a Cottage. Hamburg Kunsthalle.
565. Boisterous Peasants at an Inn. The Hague Gallery.
1632. 274. Two Men drinking. F. Kleinberger, Paris.
529. The Singers. Duc de Bojano sale, Paris, 1882.
770. Interior of an Inn, with Peasants feasting. H. Zoeppritz sale, London, 1908.
- 1632 (or 3). 84. An Old Man reading by Candlelight. P. Cloix, Montigny sur Loing.
1634. 382. A Village School. Mainz Museum.
665. Figures in an Interior. Herzog, Vienna.
1635. 561. Boisterous Peasants at an Inn. Darmstadt Museum.
581. A Group of Seven Figures in an Interior. Stroganoff, Rome.
686*k*. An Interior. J. van der H. sale, Leyden, 1776.
- 1636 (? the 3 may be a 5). 455. A Peasant Family at Home. Stadel'sches Kunstinstitut, Frankfort-on-Main.
1636. 301. A Man and Woman. Count Schönborn-Pommersfelden sale, Paris, 1867.
457. A Fisherman's Family in their Cottage. Karlsruhe Gallery.
458. A Peasant Family. Copenhagen Museum.
554. Peasants dancing at an Inn. A. Sils sale, Antwerp, 1882.
- 1637 (? the 7 is doubtful). A Smoker by Candlelight. Léon Janssen, Brussels.
1637. 394. The Dentist. Leipzig Museum.
408. Pig-Killing at Night. Stadel'sches Kunstinstitut, Frankfort-on-Main.
446. The Hurdy-Gurdy Player in front of a Cottage. Cardinal Fesch sale, Rome, 1845.
467. A Peasant Family at Home. Oxford University Galleries.
541. Peasants dancing at an Inn. Gerhardt, Budapest.
611. Peasants fighting in an Interior. Hermitage, St. Petersburg.
673. A Company of Peasants. J. van Loon sale, Delft, 1736.
837. Peasants and Women playing Cards in a Cave. Prince Liechtenstein, Vienna.
1638. 431. An Organ-Grinder at a Cottage. Leipzig Museum.
454. A Peasant Family at Home. Royal Palace, Aschaffenburg.
1639. 567. A Country Inn. The late St. C. Michel, Mainz.
642. Peasants carousing at an Inn. The late A. Thieme, Leipzig.
655. Peasants conversing. The late St. C. Michel, Mainz.
669. Four Peasants at an Inn. Schönborn, Vienna.
848. Three Card-Players. Baron de Beurnonville sale, Paris, 1883.

- 164-. 648. Four Peasants in a Barn. C. T. D. Crews, London.
 761. Four Peasants at an Inn. Van den Berch van Heemstede sale, Amsterdam, 1903.
1640. 139. A Drinker. C. von Hollitscher, Berlin.
 208. A Peasant. Hamburg Kunsthalle.
 345. Three Peasants smoking and drinking. Raedt van Oldenbarneveldt sale, Amsterdam, 1902.
 357. Two Men and a Woman at Music. Sir F. Cook, Bart., Richmond.
 386d. A Village School. J. van Loon sale, Delft, 1736.
 422. The Hurdy-Gurdy Player at a Cottage. Kaiser Friedrich Museum, Berlin.
 430. The Bagpiper at a Cottage. Copenhagen Museum.
 794. Peasants dancing outside an Inn. Wesendonck collection in the Kaiser Friedrich Museum, Berlin.
1641. 437. The Old Fiddler. Metropolitan Museum, New York.
 451. Five Musicians in front of a Village Inn. H. Doetsch sale, London, 1895.
 466. A Peasant Family at Home. Duc d'Arenberg, Nordkirchen.
 544. Peasants drinking and dancing at an Inn. Aeltere Pinakothek, Munich.
 570. Boisterous Peasants at an Inn. Louvre, Paris.
 653. An Interior with Peasants. Sulley, London.
1642. 60bb. An Old Woman looking out over a Half-Door. E. Hardy sale, Frankfort-on-Main, 1878.
 238. Two Peasants. Hanover Museum.
 246. Two Peasants smoking and drinking in a Cottage. Academy, Vienna.
 468. Interior of a Cottage. Louvre, Paris.
 578. Boisterous Peasants at an Inn. Hermitage, St. Petersburg.
 663a. Peasants drinking and smoking. I. P. Balaschschew, St. Petersburg.
 806. An Exterior with Merry Peasants. Amsterdam sale, 1759.
1643. 34. A Peasant opening a Window. Amalienstift, Dessau.
 258. Two Peasants smoking and drinking. F. Oudaan sale, Rotterdam, 1791.
 407. The Pig's Carcase. Städel'sches Kunstinstitut, Frankfort-on-Main.
 416c. A Pig's Carcase. F. J. Gsell sale, Vienna, 1872.
 428. The Hurdy-Gurdy Player in the Inn Arbour. W. H. Crocker, San Francisco.
 536. The Wandering Musician at the Inn. The late C. T. Yerkes, New York.
 605. Boisterous Peasants at an Inn. C. Sedelmeyer sale, Paris, 1907.
 664. Peasants drinking and smoking in an Interior. Stockholm Museum.
1644. 205. The Smoker. T. Patureau sale, Paris, 1857.
 212. A Sleeping Peasant. Dr. M. Strauss, Vienna.
 452. A Woman reading the News in front of a Cottage. Freiherr Speck von Sternburg, Lützschena.
 534. A Fiddler among Peasants. Weber, Hamburg.
 586ee. A Rustic Interior with Merry Peasants. N. Tjark sale, Amsterdam, 1762.

- 1644 (or 1664). 819. Backgammon-Players. Earl of Ellesmere, London.
 870. The Weary Traveller. E. W. Lake sale, London, 1845.
 871. The Weary Wanderer. E. W. Lake sale, London, 1845.
- 1645 (probably). 425. Musicians outside the Inn. Kassel Gallery.
1645. 356. Two Men and a Woman at Music. Hermitage, St. Petersburg.
 553. Peasants dancing at an Inn. Delessert sale, Paris, 1869.
 907. Landscape with a Herdsman driving Cattle. Hermitage, St. Petersburg.
 920a. A Rustic Stable. Haarlem sale, 1772.
1646. 455a. Interior of a Farm-House. Arthur Kay, Glasgow.
1647. 131b. A Woman washing Mussels. L. Witsen sale, Amsterdam, 1746.
 327. Three Peasants at an Inn. Dulwich College Gallery, London.
 371. Two Men and a Woman. Exhibited by F. Muller and Co., Amsterdam, 1906.
 474. Peasants at Home. The late A. Tritsch, Vienna.
 475. The Interior of a Kitchen. S. van Huls sale, The Hague, 1737.
 480. A Peasant Family at Home. Comte de Morny sale, Paris, 1852.
 521. The Fiddler among Peasants. Elkins, Philadelphia.
 522. Peasants at Music in a Cottage. Dr. M. Strauss, Vienna.
 613. Peasants fighting. G. T. Braine sale, London, 1857.
 633. Four Figures in an Interior. Ruth Museum, Geneva.
1648. 107. The Itinerant Fiddler. Hermitage, St. Petersburg.
 109. The Itinerant Hurdy-Gurdy Player. Hermitage, St. Petersburg.
 373. A Woman spinning, with Two Peasants. J. Monchen sale, Amsterdam, 1907.
 402. The Quack Doctor in the Village. Rijksmuseum, Amsterdam.
 722. Peasants in a Country Inn. Letellier, Paris, 1841.
 835. Card-Players at an Inn. Earl of Northbrook, London.
1649. 341. Interior with Three Peasants. Viscount Middleton sale, London, 1851.
 465. A Peasant Family at Home. Aeltere Pinakothek, Munich.
 530. A Hurdy-Gurdy Player with Singers. Würster sale, Cologne, 1896.
 637. Interior of an Inn. Hamburg Kunsthalle.
- 165-. 303. A Man and Woman. Freiherr E. von Niesewand sale, London, 1886.
1650. 368. Two Men and a Woman reading the News. C. Heusch, London, 1854.
 374. Two Peasants and a Woman in an Interior. F. Muller, Amsterdam.
 533. A Fiddler with Ten Other Figures. Duc d'Arenberg, Brussels.
- 1651 (? or 1681). 15. Sight. Hermitage, St. Petersburg.
1651. 144. An Old Drinker. The late C. T. Yerkes, New York.
1652. 545. Peasants dancing at an Inn. The late C. T. Yerkes, New York.
 546. Villagers merry-making at an Inn. H. Heugel, Paris.
 780. Outside the Inn. W. C. Randolph, London.
 894. Portrait of a Woman with a Child in her Lap. New York Historical Society.
 896. Portrait of a Lady. P. von Semeonoff, St. Petersburg.

1653. 232. Two Newspaper Readers. Louvre, Paris.
 300. The Proposal. W. Wells sale, London, 1848.
 360. Two Peasants smoking and a Woman singing. S. van Huls sale, The Hague, 1737.
 381. The Schoolmaster with Two Pupils. Marquess of Bute, London.
 535. Interior with Men and Women and a Hurdy-Gurdy Player. G. Salting, London.
 537. The Wandering Musician at the Inn. T. Patureau sale, Paris, 1857.
 584. A Village Inn with Four Drunken Persons. Count Czernin von Chudenitz, Vienna.
 750. Interior with Three Figures in front. M. Colnaghi, London, 1893.
 783. Five Persons in an Arbour. Sir F. Cook, Bart., Richmond.
1654. 654. Peasants conversing at an Inn. Earl of Lonsdale, Lowther Castle.
 801. Peasants dancing outside a Cottage. Earl of Lonsdale, Lowther Castle.
 879. The Painter's Family. Louvre, Paris.
1655. 170. The Smoker. Antwerp Museum.
 517. A Music-Party at an Inn. Duc d'Arenberg, Brussels.
 716. Peasants in a Cottage Interior. W. Beckford, Fonthill, 1829.
 838. Peasants playing Cards outside an Inn. S. van Huls sale, The Hague, 1737.
 845. Four Card-Players at an Inn. W. Wells sale, London, 1848.
 865. Peasants playing Skittles. G. Field, London, 1857.
- 1656 (? the 5 may be a 3). 455. A Peasant Family at Home. Städel'sches Kunstinstitut, Frankfort-on-Main.
1656. 275. The Two Friends. A. J. Bösch sale, Vienna, 1885.
 519. Peasants at Music in an Interior. Buckingham Palace, London.
 609. Peasants fighting at the Village Inn. Aeltere Pinakothek, Munich.
 621. Peasants at the Fireside. Rijksmuseum, Amsterdam.
 646. Five Peasants and a Woman at an Inn. Buckingham Palace, London.
 713. Eight Figures at an Inn. J. Barchard sale, London, 1826.
 749. Interior of an Inn. G. Field sale, London, 1893.
 882. A Laughing Peasant. Boymans Museum, Rotterdam.
1657. 432. A Bagpiper at an Inn. W. Asch, London.
 745. A Tavern Scene. Rupprecht Exhibition, Munich, 1889.
1658. 416. The Pig's Carcase. C. Creric, Manchester, 1842.
 617. The Fight over Cards. C. Sedelmeyer, Paris, 1899.
 619. A Brawl at an Inn. C. Bowyer sale, London, 1906.
 735. Peasants at an Inn. E. Higginson sale, London, 1860.
 781. Peasants outside an Inn. Leuchtenberg, St. Petersburg.
1659. 271a. Interior with Two Peasants. Baron de Beurnonville sale, Paris, 1881.
 325. A Musical Trio. Steengracht, The Hague.
 426. Peasants under a Vine-Trellis at an Inn with a Musician. Kassel Gallery.
 485. Peasants at Home. Baron de Beurnonville sale, Paris, 1883.
 514. Three Peasants and a Woman at an Inn. Brussels sale, 1903.

1659. 549. Peasants dancing at an Inn. C. Heusch, London, 1854.
 730. Interior of an Inn. Comte de Turenne sale, Paris, 1852.
 804*i*. Peasants singing and drinking outside a Cottage. S. van Huls sale, The Hague, 1737.
 804*j*. Merry Peasants drinking outside an Inn. Amsterdam sale, 1739.
 864. Skittle-Players outside an Inn. Duchesse de Berry, Paris, 1829.
 906. Portrait of a Woman. Ritter Hoschek von Mühlheim sale, Vienna, 1909.
- 166-. 500. A Peasant Family outside a Cottage. O. Huldshinsky, Berlin.
 820. Backgammon-Players in an Interior. Marquess of Bute, London.
- 1660 (? or 1668). 473. A Peasant Family by the Fireside. Stockholm Museum.
1660. 582. Boisterous Peasants at an Inn. Schwerin Museum.
 628. The Table in the Village Inn. Dresden Gallery.
 799. Peasants dancing and drinking outside the Inn. A. de Rothschild, London.
 817. Backgammon-Players. Karlsruhe Gallery.
1661. 162. The Drinker. Madame de Haan Bierens, Amsterdam, 1842.
 289. A Man and a Woman seated at a Table. T. Agnew and Sons, London.
 326. Three Men drinking at an Inn. T. Agnew and Sons, London.
 351. Two Peasants and a Woman at Music. C. von Hollitscher, Berlin.
 386*k*. A Schoolmaster. Amsterdam sale, 1743.
 397. The Alchemist. National Gallery, London.
 462. The Interior of a Cottage. Sir G. Donaldson, London.
 463. The Interior of a Cottage ; a Peasant Family at Table. Lt.-Col. G. L. Holford, London.
 601. A Country Inn. J. L. Menke sale, Brussels sale, 1904.
 620. Peasants carousing at an Inn. Rijksmuseum, Amsterdam.
 702. An Inn with Five Peasants. Madame Wellens sale, Antwerp, 1810.
1662. 248. Two Peasants smoking. S. van Huls sale, The Hague, 1737.
 383. The Schoolmaster. Louvre, Paris.
 636. Peasants at an Inn. The Hague Gallery.
 734. Interior of an Inn with Seven Figures. L. Casterman sale, Antwerp, 1858.
1663. 98. A Painter in his Studio. Dresden Gallery.
 148. The Drinker. Count Wachtmeister, Wanas.
 236. Two Peasants feasting. Dresden Gallery.
 464. Interior with Peasants. Wallace Collection, London.
 624. Peasants at an Inn. Brussels Museum.
 650. Peasants in an Interior. Lt.-Col. G. L. Holford, London.
 678. A Fine Picture with Various Figures. H. van der Vugt sale, Amsterdam, 1745.
 823*b*. An Inn with Draught-Players. L. T. de Vogel sale, Amsterdam, 1794.
- 1663 (or 1665). 766. Peasants at an Inn. T. Agnew and Sons, London.
1664. 72. A Lawyer in his Study. A. P. Heywood Lonsdale, Shavington.
 73. A Lawyer in his Study cutting a Pen. Stockholm Museum.
 77. A Lawyer in his Study. Mayne sale, London, 1881.
 212*k*. An Old Man seated on a Chair. P. van Buytene sale, Delft, 1748.

1664. 237. Two Peasants smoking. Dresden Gallery.
 355. Two Peasants and a Woman looking at a Caricature. The late Baron Alphonse de Rothschild, Paris.
- 1664 (or 1644). 819. Backgammon-Players. Earl of Ellesmere, London, 1892.
 870. The Weary Traveller. E. W. Lake sale, London, 1845.
 871. The Weary Wanderer. E. W. Lake sale, London, 1845.
1665. 70. An Old Lawyer in his Study. A. J. Robarts, London.
 78. A Doctor of Physic in his Study. Kaiser Friedrich Museum, Berlin.
 80. A Physician in his Study. De Séreville sale, Paris, 1812.
 118. A Fish-Dealer cleaning Fish. P. Hill sale, London, 1811.
 132. A Cook cleaning a Fish on a Table. Marquis de Ménars sale, Paris, 1782.
 505*a*. An Old Man with Two Children taking a Meal in front of a House. Buckley sale, London, 1901.
 645. Five Peasants smoking and drinking at an Inn. Buckingham Palace, London.
 866. Skittle-Players in the Open. M. Anderson, Jesmond Cottage, Newcastle, 1857.
 876. Portrait of Anthonie van Leeuwenhoek. H. de Kat sale, Paris, 1866.
- 1665 (or 1663). 766. Peasants at an Inn. T. Agnew and Sons, London.
1666. 79. The Analysis. Petit Palais, Paris.
 240. Two Peasants at an Inn. Montpellier Museum.
 378. The Village School. J. Simon, Berlin.
 891. Portrait of a Youth. London sale, 1906.
1667. 2. The Adoration of the Shepherds. Otto Beit, London.
 56. A Peasant Woman with a Child in her Arms at the Door. Fritz Gans, Frankfort-on-Main.
 171. The Smoker. Kaiser Friedrich Museum, Berlin.
 192. A Smoker. A. Fould sale, Paris, 1875.
 265. Two Peasants. Artis, 1829.
 309. The Proposal at the House-Door. Earl of Ellesmere, London.
 472. A Peasant Family at Home. Hermitage, St. Petersburg.
 644. Six Peasants in an Interior. Buckingham Palace, London.
 735*b*. Peasants smoking and drinking. Von Tettau, Erfurt, 1863.
- 1668 (? or 1660). 473. A Peasant Family by the Fireside. Stockholm Museum.
1668. 133. The Cook. Schneider sale, Paris, 1876.
 145. A Drinker. Louvre, Paris.
 231*a*. A Peasant Woman. Buckingham Palace, London, 1854.
 460. The Interior of a Peasant's Cottage. Buckingham Palace, London.
 747. Peasants at an Inn. Earl of Dudley sale, London, 1892.
1669. 119. A Woman buying Fish at a Cottage-Door. M. Zachary sale, London, 1838.
 651. Interior of an Inn. The late C. Morrison, Basildon Park.
 718. Peasants at an Inn. E. Gray, Harringay House, 1829.
- 167- (Sm. says 1674). 816. Interior of a Village Inn with Backgammon-Players. Steengracht, The Hague.

1670. 591a. An Old Man embracing a Woman. Von Tettau collection, Erfurt, 1863.
 791. Travellers resting outside an Inn. Comte de Budé de Ferney sale, Paris, 1864.
 800. A Couple dancing outside an Inn. Leopold Rothschild, London.
 821. Backgammon-Players at an Inn. A. P. Heywood Lonsdale, Shavington.
 889. A Peasant. A. Langen sale, Munich, 1899.
1671. 67. A Lawyer in his Study with a Client. Earl of Ellesmere, London.
 69. A Lawyer seated in his Study. The late C. Morrison, Basildon Park.
 81. The Doctor. G. Morant sale, London, 1832.
 639. Interior of an Inn. Lord Huntingfield, Heveningham Hall.
 775. The Inn Room with Four Figures. Mezzotint by J. van Somer.
 778. Two Travellers resting in the Inn Garden. Rijksmuseum, Amsterdam.
 810a. Merry Peasants outside a Cottage. Amsterdam sale, 1801.
1672. 130. A Woman selling Fish. J. Six, Amsterdam.
 287. A Confidential Chat. Rijksmuseum, Amsterdam.
1673. 270. Two Men smoking. G. Field, London, 1857.
 429. The Fiddler at a Cottage. The Hague Gallery.
 503. A Peasant Family in a Courtyard. P. A. D. Widener, Philadelphia.
- 1674 (? or 1679). 629. Men and Women at a Country Inn. Dresden Gallery.
1674. 826. The Backgammon-Players. Comte de Perregaux sale, Paris, 1841.
 846. Three Peasants playing Cards. C. Heusch, London, 1854.
1675. 542. A Rustic Couple dancing at an Inn. Chicago Art Gallery.
 543. Peasants dancing at an Inn. Otto Beit, London.
1676. 427. Peasants under a Vine-Trellis at an Inn with a Bagpiper. Kassel Gallery.
 675. Interior of a Cottage with Fourteen Figures. C. Hasselaer sale, Amsterdam, 1742.
 855. Peasants playing Skittles outside an Inn. Earl of Ellesmere, London.
 912. The Village Street. T. Agnew and Sons, London.
1677. 68. A Lawyer in his Study. Marquess of Bute, London.
 141. A Peasant drinking a Toast. Earl of Ellesmere, London.
 245. Two Peasants at an Inn. Count Wachtmeister, Wanas.
1678. 200. A Smoker. Widow of J. Oosterdijk sale, Amsterdam, 1777.
- 1679 (? or 1674). 629. Men and Women at a Country Inn. Dresden Gallery.
1680. 74. A Lawyer in his Study. Boymans Museum, Rotterdam.
- 1681 (? or 1651). 15. Sight. Hermitage, St. Petersburg.
1683. 91bb. A Peasant reading. E. Higginson, Saltmarsh Castle, 1842.
 233. The Two Newspaper-Readers. G. J. Vernon sale, London, 1830.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE
PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, Vol. I. (1829), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third column respectively.

Thus if the reader desires to find Sm. Suppl. 5, he must look for 5 in the first column and then notice the corresponding number in the third column headed "Sm. Suppl.," namely, 223. Thus, Sm. Suppl. 5 = HdG. 223.

	Sm.	Sm. Suppl.		Sm.	Sm. Suppl.
1	628	771	30	309	= Sm. 75
2	675	587 und 587 ^a	31	828	895
3	676	30	32	118	444
4	475	49	33	784	= Sm. 66
4*	...	35	34	545	(¹)
5	838	223	35	101	893
6	131 ^b	144	36	788	136
7	543	287	37	726	324
8	29	= Sm. 92	38	289	320
9	115 ^a	389	39	326	163
10	230 ^f	388	40	107	160
11	683	= Sm. 26	41	885 ^b , 899	(²)
12	141	230	42	130	= Sm. 87
13	181	870	43	= Sm. 31	= Sm. 245
14	45 ^b	871	44	686 ^a	111
15	817	= Sm. 30	45	109	= Sm. 40
16	375	131	46	58	582
17	46	= Sm. 90	47	355	313
18	378	455	48	68	205
18*	388 ^a	...	49	= Sm. 19	14
19	620	317	50	256	= Sm. 141
20	383	762	51	468	= Sm. 46
21	864	= Sm. 195	52	843	546
22	116	= Sm. 49	52*	845 ^b	...
23	403	= Sm. 56	53	183	= Sm. 98
23*	...	436	54	253	654
24	685	547	55	215	801
25	472	448	56	435	286
26	799	= Sm. 25	57	549	= Sm. 101
27	464	= Sm. 58	58	= Sm. 45	= Sm. 113
28	397	162	59	912	= Sm. 115
29	747	299	60	819	= Sm. 118

¹ Sm. Suppl. has not a No. 34, through some accident.

² Described from a drawing: "Gamblers."

	Sm.	Sm. Suppl.		Sm.	Sm. Suppl.
61	692	= Sm. 121	106*	404 ^a	...
62	856	= Sm. 122	107	504	= Sm. 207
63	718	81	108	259	338
64	462	= Sm. 126	109	548	789
65	527	= Sm. 132	110	115	629
66	56	725	111	125	850
67	644	76	112	300	= Sm. 215
68	267	109 ⁱ	113	416	337
69	145	97	114	842	266
70	393	64	115	855	= Sm. 204
71	766	= Sm. 146	116	117	= Sm. 205
72	859	= Sm. 157	117	914	= Sm. 196
73	252	189	118	624	= Sm. 197
74	440	216	119	325	= Sm. Suppl. 7
75	553	122	120	= Sm. 62	368
76	765	= Sm. 166	121	77	= Sm. 47
77	787 ^a	231	122	643	129
78	80	733	123	524	356
79	735	= Sm. 79	124	290	505
80	155	269	125	327	590
81	863	399	126	78	= Sm. 42
82	787	= Sm. 178	127	75	= Sm. 144
83	845	768	128	699	= Sm. 200
84	689	= Sm. 180	129	721	= Sm. 34
85	690	314	130	821	= Sm. 171
86	157	277	131	700	= Sm. 246
87	70	= Sm. 106	132	67	= Sm. 247
88	858	= Sm. 189	133	729	= Sm. 29
89	90 ^f	= Sm. 190	134	698	= Sm. 37
90	645	= Sm. 192	135	537	= Sm. 100
91	323	= Sm. 193	136	100	(¹)
92	278	443	137	388 ^a	234
93	398	= Sm. 194	138	542	...
94	691	315	139	447	...
95	79 ^e	478	140	701	...
96	90 ^h	= Sm. 68	141	32	...
97	334	233	142	702 ^a	...
98	273	= Sm. 198	143	708	...
99	197	= Sm. 199	144	781	...
100	722	723	145	716	...
101	536	= Sm. 201	146	460	...
102	265	= Sm. 203	147	824	...
103	786 ^a	= Sm. 220	148	240	...
104	463	340	149	843 ^c	...
105	886, 887	= Sm. 135	150	704	...
106	404	= Sm. 206	151	262	...

¹ Sm. Suppl. has not a No. 136.

	Sm.		Sm.		Sm.
152	705	185	556	217	(³)
153	844	186	772	218	281
154	351	187	773	219	433
155	404 ^b	188	503	220	617
156	709	189	432	221	347
157	517	190	310	222	477
158	861	191	879	223	717
159	711	192	426	224	350
160	862	193	724	225	372
161	48	194	427	226	306
162	47	195	= Sm. 51	227	872
163	824 ^b	196	521	228	348
164	712	197	613	229	53
165	811	198	461	230	(⁴)
166	63	199	646	231	815
167	919	200	519	232	506
168	917	201	800	233	135
169	901	202	621	234	(⁵)
170	713	203	2	235	282
171	268	204	826	236	853
172	874	205	816	237	376
173	336	206	778	238	= Sm. 36
174	916	207	339	239	873
175	229	208	636	240	381
176	191	209	429	241	820
177	715	210	= Sm. 1	242	507
178	480	211	98	243	852
179	515	212	609	244	498
180	119	213	544	245	71
181	497	214	377	246	39
182	285	215	358	247	57
183	832	216	(³)	248	532
184	(¹)				

¹ Described from Ostade's etching, B. 50 : "Interior of a Cottage."

² Described from a coloured print after a drawing : "Peasants in a Cottage."

³ Described from an engraving by Ch. Chalon after a drawing : "A Shop."

⁴ Described from an engraving by Janinet after a water-colour : "Interior of an Inn," 1673.

⁵ Described from an engraving by Janinet after a water-colour : "Interior of a Cottage," 1673.

SECTION XI

ISACK VAN OSTADE

ISACK VAN OSTADE, a younger brother of Adriaen, was born at Haarlem in 1621, and baptized on June 2 in that year. He died in 1649, when he was only twenty-eight—of the same age as Paulus Potter, who died early in 1654. That Isack van Ostade, like Potter, must be counted among the great painters of the seventeenth century, is a proof of his remarkable talent, in no wise inferior to that of his elder brother Adriaen, who lived much longer. It may indeed be said that Isack's work is far superior to all that Adriaen produced up to the year 1638, when he himself was twenty-eight.

Isack was a pupil of Adriaen, according to Houbraken, whose authority may be trusted. Indeed, Isack's early pictures show so close a resemblance to those which Adriaen painted about the years in which his brother must have been his pupil (1635-8) that the two brothers' works are nowadays often confused, and cannot always be distinguished with certainty.

Isack, so far as we know, spent his whole life at Haarlem, where he was at work since about 1639, the date on a picture at Augsburg (144). Very little is known about the external facts of Isack's career. The growth of his reputation in the years 1641-3 is illustrated by an interesting document printed by Van der Willigen (p. 239); it is the result of an arbitration by the council of the Guild of St. Luke in a dispute between Isack and the Rotterdam dealer Leendert Hendricksz Volmarijn (*see* Nos. 1-5).

Isack found his subjects mainly in the peasant life of his own day, both indoors and out of doors. The rest of his work is of little importance. His interiors, in which he shows the closest kinship to Adriaen, are among his early productions. Most of them have the light and shade strongly emphasised, with one passage that is brightly illumined. In colour they are somewhat warmer and yellower than those of Adriaen. The types are not so much caricatured; scenes of revelry, with drunkards or men fighting, occur less often.

In his more mature period Isack confined his attention chiefly to exteriors. These fall into two main groups: first, summer scenes, usually streets, but seldom pure landscapes; and, secondly, winter scenes, on the

ice or at the edge of a frozen canal. In both groups he displays his full power in elaborate compositions, often of considerable size and measuring as much as 40 inches by 52 inches, which in this respect surpass his brother's cabinet-pieces. He paints with the utmost vivacity the peasant life as seen in the village street or on the ice which was the winter highway. He displays much skill in arranging his groups, and in combining houses, barns, and churches with trees, either singly or in clumps. As a rule, he breaks the line of houses, going away diagonally into the picture, with a tall tree. His skies are unusually clear. His distances show a delicate aerial perspective. As a rule his colouring is powerful and includes strong local tints that attract the eye. But many of his early pictures, especially the winter scenes, are kept in a subdued brownish-grey tone, which reminds one of the older generation of Haarlem landscape-painters. Among his favourite local colours is the brilliant white of a grey horse, which he introduces at least as often as Wouwerman does. Probably Wouwerman adopted this motive from Isack, who was the elder. The fresh green of the trees helps to make the colouring of Isack's pictures effective.

In variety of theme Isack was far poorer than his elder brother Adriaen. But this verdict would be reversed if one compared Isack's work with that done by Adriaen up to the age of twenty-eight. It would indeed be unfair to put on the same level the life-work of Isack, which barely covered ten years, and that of Adriaen, who was painting for half a century. Isack did not use the etching-needle; his fine drawings are sketched with a pen and lightly washed. He is not known to have painted water-colours like those of Adriaen.

PUPILS AND IMITATORS OF ISACK VAN OSTADE

Isack van Ostade, dying at the age of twenty-eight, founded no school in the ordinary sense, so far as we know. Yet his influence on many Haarlem painters is unmistakable. One may cite, for instance, the introduction of his favourite grey horse into the pictures of Philips Wouwerman, as already mentioned.

The following painters, some of whom are very little known, have their works often presented under the name of Isack van Ostade. The list includes both those artists whose discipleship may be inferred if not proved, and those whose resemblance to him is only superficial and accidental.

To distinguish between a special class of early works by Adriaen van Ostade (1610-1685)—interiors with a harsh effect of light and a prevailing yellow tone—and similar pieces by his brother still forms one of the difficult problems which face the student of Dutch art. It is a problem that even in this volume cannot be finally solved. Only by the careful comparison of a large number of authentic signed pictures by the brothers can all uncertainty be removed.

It is easier to separate from Isack's works the more coarsely painted peasant scenes of BENJAMIN CUYP (1612-1652). He shows a greater

liking for a yellow tone ; his figures are more like bandits and take up more space in the composition. There is a still greater distance between the master and PIETER QUAST (1606-1647), EGBERT HEEMSKERK (1634-1704), and H. BOGAERT, who lived in the first half of the seventeenth century. Only an unpractised eye can mistake their work for that of Isack.

Some fine coast-scenes and winter landscapes by EGBERT VAN DER POEL (1621-1664) have, through the alteration of the signature, long passed as the work of Isack van Ostade, but can easily be distinguished from his pictures. If chance had not preserved in the Brussels Museum (No. 358) a signed "Interior of a Stable," dated 1639, by HENDRIK POTUIJL, who worked in the middle of the seventeenth century, his pictures of such subjects would be attributed more frequently than they are to Isack van Ostade. Thus, his picture in the Munich Pinakothek was until lately catalogued as by Adriaen van Ostade.

ABRAHAM VAN HOEF or VAN DER HOEVEN, the mid-seventeenth century painter of cavalry skirmishes who was one of the imitators of Palamedes Palamedesz and Jan Martsen de Jonge, painted some pictures with a grey horse at a trough outside an inn which look remarkably like the pictures of this subject by Isack van Ostade. Some pictures by THOMAS WIJCK (1616-1677), in which he paints Dutch themes instead of his customary Italian subjects, have been regarded even by the most experienced critics as the work of Isack.

Lastly must be mentioned the names of JOHANNES OUDENROGGE (1622-1653) and W. DE HEER, who worked in the middle of the seventeenth century. Both are little-known painters of moderate talent, but some of their pictures remind one more or less of the works of Isack van Ostade.

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—

"Sm." = Smith, "Catalogue Raisonné," vol. i. (1829).

"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

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CATALOGUE RAISONNÉ

- 1-5. **The Five Senses.**—Five pictures, circular or oval (*see* 343 *a-h*). These formed part of a group of thirteen pictures which Isack van Ostade had been commissioned by the Amsterdam dealer Leendert Hendricksz Volmarijn to paint in 1641. At a sitting of the council of the Haarlem Guild of St. Luke, January 31, 1643, Isack was required to complete the pictures by the ensuing Easter. For the thirteen pictures he was to receive 50 florins (Van der Willigen, p. 239).
- 5*a-e*.—**The Five Senses.**—Five interiors with peasants and women. [Possibly identical with 6*j-6n*.]
Panel, 10 inches by 14 inches.
Sale.—Prince Trivulzio, Amsterdam, August 29, 1764 (Terw. 393), No. 111 (195 florins).
- 6-6*d*. **The Five Senses.**—Represented by peasant companies. [Possibly identical with 6*e-i*.]
Panel, 9 inches by 11 inches.

Sale.—(Supplementary) Amsterdam, June 5, 1765 (Terw. 466), No. 9 (27 florins, De Winter).

6e-i. The Five Senses.—Five interiors with peasants and women.
[Possibly identical with 6-6d.]
Panel, 9 inches by 11½ inches.

Sale.—P. de la Court van der Voort and others, Amsterdam, August 26, 1772, No. 136 (34 florins, J. Wubbels).

6j-n. The Five Senses.—Five interiors with peasants and women.
[Possibly identical with 5a-5e.]
Panel, 10 inches by 14 inches.

Sale.—Amsterdam, November 30, 1772, No. 136.

7. TRAVELLERS HALTING AT AN INN. Sm. 68, and Suppl. 38.—In the centre of the middle distance a grey horse in profile feeds at a trough on the right. Behind it to the right a peasant drinks from a jug. Farther back are a dark horse and many figures in front of an inn. In the right foreground, near a tree, a woman sits nursing her child. On the left, behind the grey horse, a peasant lies on the ground asleep, near a jug; farther to the left are a woman and a boy. In the left background a waggon, followed by two men, goes over a bridge to the left. An "excellent picture" (Sm.).

Signed in full, and dated 1643; panel, 20½ inches by 27½ inches.

In the Van Heteren collection, The Hague (Hoet, ii. 457), which was acquired by the Rijksmuseum in 1809.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 1822 (Sm. valued it in 1842 at £220).

8. TRAVELLERS HALTING AT AN INN. Sm. 58.—In the centre is a two-wheeled cart drawn by a grey horse facing right. On the right, behind it, is an inn, with an arbour to the right, in which several men sit at table. A woman stands near them to the left. On the left of the inn is a large tree. Beneath it is a horseman, with two other figures behind him to the left; all these are seen in relief against the background. In the left foreground are two dogs, one of which seems to be held in leash by a man.

Signed in full, and dated 16—; panel, 22 inches by 19 inches.

Sales.—The dowager Boreel, Amsterdam, September 23, 1814, No. 15 (1520 florins, C. Buys).

Smith, London, 1828 (£141 : 15s.).

In the Van der Hoop collection, Amsterdam.

In the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1907 catalogue, No. 1823.

9. TRAVELLERS HALTING AT AN INN.—On the right, in front of the door of an inn, an itinerant musician stands amidst a group of children. He holds his fiddle in his left hand and a beer-glass in his right, and converses with a peasant seated before him. To the left a saddled grey horse feeds from a trough. Behind it to the right is a cart. Behind the horse to the left a man rides to the left; a beggar asks an alms

from him. In the left background is a village with a church. In the centre foreground are two boys, one standing and the other seated.

Signed in full on the right at foot; panel, $15\frac{1}{2}$ inches by $21\frac{1}{2}$ inches.

Sale.—Henri Cousin, Paris, March 21, 1853.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 845B.

10. TRAVELLERS HALTING AT AN INN.—In the right foreground is a large tree. Behind it to the left is a four-wheeled waggon with two horses—one of them a grey horse—facing left; the horses feed from a trough. A woman and a man seated in the waggon converse with a man standing near. In the right middle distance is an inn. In the left background is a church with a steeple. In the foreground and middle distance are many other figures, with two dogs and two hens.

Signed in full on the left at foot; panel, 14 inches by $12\frac{1}{2}$ inches.

Exhibited at Berlin, 1906, No. 97.

In the collection of Carl von Hollitscher, Berlin.

11. TRAVELLERS HALTING AT AN INN. Sm. Suppl. 13.
—A road leads from the right foreground to the centre of the middle distance, where there are two horsemen. One, in a yellow riding-coat, rides a chestnut horse. The other, in a black coat, rides a black horse. On the right a grey horse stands at a trough. There are also a lady and gentleman with a groom. On the right, behind this group, are two high trees and a meadow; to the left is an inn, with a waggon and several figures in front of it. At the back is a village with a church. On the right is a view over a flat landscape.

Signed in full, and dated "1660," which is, of course, a forgery, as the painter died in 1649; canvas, $32\frac{1}{2}$ inches by 39 inches.

In the Van der Schrieck collection, Louvain, 1842 (Sm.).

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 77 (7500 francs, for the Museum).

In the Brussels Museum, 1906 catalogue, No. 342.

12. TWO HORSEMEN HALTING AT AN INN.—One man rides a dappled grey horse; the other stands beside a grey horse and holds a beer-glass. A man stands near a trough in front of the inn. Two boys are at the open half-door.

Mentioned by Waagen, ii. 247.

In the collection of Sir Audley Neeld, Grittleton House.

13. TWO HORSEMEN HALTING AT AN INN.—A third horse is drinking, and a fourth is feeding.

In the Hoogendijk collection, The Hague, No. 146; it was not in the Rijksmuseum nor in either of the two sales.

14. TRAVELLERS HALTING AT AN INN.—One man rides a grey horse; another is on foot.

Signed in full; panel, $14\frac{1}{2}$ inches by 12 inches.

Bequeathed by J. Amsinck, 1879, to the Kunsthalle.

In the Hamburg Kunsthalle, 1887 catalogue, No. 125.

15. TRAVELLERS HALTING AT AN INN.—In the centre of the middle distance are three horsemen. One is on a grey horse. Another, who drinks from a beer-glass, is on a dark horse. The third has dismounted from a grey horse to water it. To the right is an inn. At the foot of the steps three peasants are grouped round a cask, with a little girl. To the right, in front of the horsemen, a man takes fodder from a sack; two children watch him. In the right foreground is a woman at a well. In the left background is a two-wheeled cart, with three figures. There is a view of a flat landscape.

In the collection of George J. Gould, Lakewood, New Jersey.

16. TWO HORSEMEN HALTING AT AN INN.—The inn is to the right. On the left is seen the sky.

Mentioned by Waagen, ii. 284.

In the collection of the Duke of Bedford, London.

17. TRAVELLERS HALTING AT AN INN. Sm. 39, and Suppl. 26.—The inn is in the left middle distance. Steps lead up to the door, at which stands a woman. She looks down to the left at a seated traveller who has taken a glass from a maid. To the right, behind the woman who has two children at her side, a man looks out. Another man, seen from the back, stands to the left of this group. On the right, near the steps, stands a saddled grey horse; a youth gives it fodder in a basket. Behind it is a lady; to the right are a horseman and a boy with three dogs; behind them to the right is another saddled horse. On the right is seen the village street with a church-tower, and a windmill to the left and right of the background. Of very fine quality. [Pendant to 18.]

Panel, 23 inches by 33 inches.

Engraved by Wright in the "Stafford Gallery."

Mentioned by Waagen, ii. 46.

In the collection of Lord Francis Egerton, London, 1842 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 182.

18. TRAVELLERS HALTING AT AN INN. Sm. 40.—The inn, with an arbour, is in the right foreground, with three trees to the left of it. In front of the trees a fiddler plays, and several peasants listen. Behind them are two horsemen, one of whom is drinking. Behind them again is a barn. Near the trees on the left is a four-wheeled waggon with three persons in it. One of them, a lady, takes a wine-glass from a man standing near the waggon. Beyond them is a church-tower. In front of it, to the left, is a two-wheeled cart with a grey horse feeding at a trough into which a man shakes hay from a sack. Beyond it to the left a man and a boy go towards the village in the distance. In the left foreground is a beggar family, with a mother suckling her infant and three children. Very good in quality. [Pendant to 17.]

Panel, 21 inches by 29½ inches.

Engraved by W. Finden in the "Stafford Gallery."

Mentioned by Waagen, ii. 46.

In the collection of Lord Francis Egerton, London, 1842 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 183.

19. TRAVELLERS HALTING AT AN INN. Sm. 35, and Suppl. 23.—In the right middle distance is an inn, with a large tree on the left of it. In front is a post-waggon drawn by a grey horse, before which are a trough and a man with a sack of fodder. To the left a lady is about to enter the carriage, and a man assists her. A poor cripple begs of them. In the right foreground is a group of four peasants; a woman, holding a jug, stands in the middle of them. In the left distance is a church.

Panel, 33 inches by 43 inches.

Mentioned by W. Bürger, *Trésors d'Art en Angleterre*, p. 316; by Waagen, ii. 14; by Jameson, *Private Galleries*, p. 34.

Exhibited at the British Institution, London, 1826-7; at Manchester, 1857, No. 1034.

Sale.—Jan Gildemeester Jansz., Amsterdam, June 11, 1800, No. 169 (1400 florins, Westerwoud).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 90; it was in the Royal collection, 1829 (Sm.).

20. TRAVELLERS HALTING AT A VILLAGE INN.—One rider sits on a grey horse; another on a black horse pays the landlord. At the door five peasants are drinking. On the road in the immediate foreground are two dogs; farther away is a waggon.

Signed in full on the right; panel, 13 inches by 15½ inches.

Mentioned by Waagen, ii. 262, and Suppl. 107.

Exhibited at the Royal Academy Winter Exhibition, London, 1879, No. 105.

In the collection of the late Charles Morrison, Basildon Park, Reading.

21. TRAVELLERS HALTING AT AN INN. Sm. 69.—On the top of a hill to the left is a picturesque inn, with steps leading to a balcony on the first floor. Two children are on the balcony; a woman is at the door. Among the travellers halting outside is a lady in scarlet who has dismounted and walks towards the inn. Near her are two dogs. Farther away, a traveller comes up the hill. "This is one of the few pictures which the master has finished with studious care, and has united brilliancy of effect with exquisite detail" (Sm.).

Canvas, 25½ inches by 22 inches.

Mentioned by Waagen, Suppl. 165.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 82.

In the collection of Abraham Robarts, London, 1829 (Sm.).

In the collection of Abraham J. Robarts, London.

22. TRAVELLERS HALTING AT AN INN. Sm. 5, and Suppl. 3.—In the centre of the middle distance is a four-wheeled waggon with two horses, one of them a grey. A man waters the horses. A woman sits in the waggon, and a little girl offers her something. Behind is a large tree; to the right is a church. On the right is an inn with several groups of figures. In the right foreground is a group of three—a man lying full length, another man seated, and a woman standing.

To the left is a little dog. In the centre foreground, but slightly to the left, is a pig, near a little stream. Beyond it, a man, in a recumbent attitude, is seen from the back. A man with a stick on his left shoulder stands in front of him and speaks to him. To the left is a willow-trunk. A fine evening.

Panel, 32 inches by 43 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 359, and ii. 423.

Exhibited in the collection of the Duchesse de Berry, offered for sale in London, 1834.

Sales.—De Jaback, Paris, November 27, 1772.

Randon de Boisset, Paris, February 3, 1777, No. 118 (15,000 francs, Radix Saint-Foix).

D'Arney, Paris, 1791.

Duruey, Paris, 1791 (7401 francs, Robit).

Robit, Paris, May 21, 1801 (9020 francs).

Séguin, Paris, 1805.

Duchesse de Berry, Paris, April 4, 1837, No. 18 (31,000 francs, Count Demidoff)—possibly sold with 56.

Prince Demidoff of San Donato, Paris, April 18, 1868, No. 9.

In the collection of Alfred de Rothschild, London.

23. A Village Scene (or, Travellers halting at an Inn).—This picture corresponds in detail to 37; it may be either an original replica, or an old copy of that picture.

Panel, 26 inches by 33 inches.

Mentioned by Waagen, Suppl. 88.

Sal.—Lord Rendlesham, London, 1810 (£78 : 15s., Marquess of Hertford).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1908 catalogue, No. 21.

24. TRAVELLERS HALTING AT AN INN. Sm. 56.—A cavalier in a red jacket with a white collar and a plumed hat has dismounted from a grey horse with a red saddle-cloth, and gives it into the charge of a man standing before him, with a jug in his hand. The cavalier is seen from the back. The horse stands to the left, in profile to the right, at a stone trough full of hay. Near the inn door a man sits filling his pipe. On the right a woman bends down to lift a child. At the end of the house a flight of stone steps leads up to an adjacent cottage. A woman sits on the top steps, with a man beside her; two children are at the foot. Near some sheds on the other side of the inn are a pig, a dog, and some fowls. Above the house to the right rises a church-tower. At the end of the buildings are trees. In front a basket lies on its side. An "excellent picture" (Sm.).

Signed in full, and dated 1649; canvas, 32 inches by 26 inches.

Mentioned by Waagen, iii. 27, and Suppl. 131.

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 99.

Sales.—Prince Galitzin, Paris, 1825 (13,150 francs).

Joseph Barchard, London, 1826 (£572 : 5s.).

In the collection of William Wells, Redleaf, 1829 (Sm.).

Sal.—W. Wells of Redleaf, London, May 12, 1848 (£1050, Farrer).

In the collection of Lord Overstone, London.

In the collection of Lady Wantage, London, 1905 catalogue, No. 170.

24a. TRAVELLERS HALTING AT AN INN (or, Cottage Scene).—The inn, shaded by trees, is on the right. A man stands at the open door looking down the right, where a woman sits by the wall, occupied with a little girl who stands before her. To the right, in front, sits a man seen from the back in a three-quarter view to the left. On the left of the house, steps lead to a balcony, from which a man looks down; another man, also looking down, is half-way up the steps. In the centre is a sledge laden with casks and drawn by a grey horse feeding at a trough which a man fills with fodder. Three men are busy unloading the sledge; three children watch them. In the left middle distance is a well; to the right of it sits a woman facing the spectator. To the right, again, is the gateway, of two high posts with a cross-beam, at which a man enters. At the back is a cottage among trees. The figures are dressed in pale-blues and yellows with touches of red. Warm golden afternoon light.

Signed in full on the right, and dated 16— (the last two figures illegible); canvas, 21½ inches by 31 inches.

Exhibited at the Hudson-Fulton Celebration at the Metropolitan Museum, New York, 1909, No. 71.

In the collection of William T. Blodgett, New York.

25. TRAVELLERS HALTING AT AN INN.—The inn is on the right. Steps lead up to a balcony. Here a woman stands looking down on a company of peasants who sit drinking. A flute-player, seen from the back and turned half-left, leans against the steps; a dog to the left barks at him. To the left of the house is a large tree. To the left of the drinkers is a high two-wheeled tilt-cart with a grey horse, which is feeding at a trough. On the left, near the cart, are two men; a rider approaches from the left, where is a view of the distance, with a windmill and a house with a tower. A good and well-preserved picture, in a warm brown tone. [Possibly identical with 44.]

Signed in full on the right at foot; panel, 20 inches by 24½ inches.

Etched by H. Adam in Muxel's "Leuchtenberg Gallery," No. 154.

In the Leuchtenberg Gallery, Munich, 1837 catalogue, No. 152.

In the Leuchtenberg Gallery, St. Petersburg, 1885 catalogue, No. 157.

In the collection of Henry C. Frick, New York, 1908 catalogue, No. 27.

26. TRAVELLERS HALTING AT AN INN.—The inn with a tower is in the right middle distance; to the left are trees. In front, to the right, is a group of peasants round a woman who holds a child on her left arm. Behind, to the left, is a waggon with a grey horse which stretches out its head towards a sack of fodder which lies on the ground and is being opened by a man. In the waggon is a woman looking at a horseman who halts before her, with his horse in profile to the left. On the left is a trough. Behind it a man bends down; a dog crouches before him. In the extreme left distance are a waggon, peasants, a house, and trees.

Signed, and dated 1643; canvas, 39 inches by 51½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 106.

Exhibited by the Paris dealer C. Sedelmeyer, Paris, 1901, No. 141.

Sale.—Langraff, Paris, 1784 (2000 francs).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1901, No. 29.

In the collection of W. Gates, New York.

27. TRAVELLERS HALTING AT THE INN DOOR.

Sm. 7.—The inn stands by the roadside to the left. In the centre is a waggon, drawn by a grey horse which feeds at a trough. To the left, in front of the inn door, a man leads his horse to the watering-place. The landlord hands a glass to a horseman, dressed in yellow and seen from the back. A groom holds by the bridle the horse of another rider, wearing dark clothes and seen in full face. On the right is a little beggar with three dogs. Near a thatched cottage are a man, a woman, and a child. In the middle distance is a little waggon drawn by two horses and an ox. Amidst trees in the distance is a church-tower. A fine picture.

Signed in full on the drinking-trough to the left; panel, 23 inches by 33 inches.

Sales.—Prince de Conti, Paris, March 15, 1779 (1220 francs).

M. Destouches, Paris, March 21, 1794.

In the Louvre, Paris, 1903 catalogue, No. 2508; valued by the experts in 1816 (at 20,000 francs).

28. THE HALT (or, Travellers halting at an Inn). Sm. 65.

—The inn is in the right middle distance. A man looks out at the door, and converses with a man and a boy standing in front. In the left background is a very large tree. On the right, adjoining the house, is an arbour; here a man sits on a cask on the right and converses with a woman who has a jug in her right hand and a glass in her left. A dog is in front of the cask. In front of the house is a high two-wheeled cart with a grey horse, which feeds at a trough. A man seated in the cart pours out a glass of liquor from a jug. A man, standing near and conversing with him, seems to have brought out the jug. In the left distance is a herdman with three cows. Above trees in the distance rises a church-tower. Good in quality.

Panel, 20 inches by 18 inches.

Engraved by Filheul in the *Musée Napoléon*.

Sale.—L. Merens, Amsterdam, April 15, 1778, No. 81 (435 florins, Wubbels).

In the Louvre, Paris, 1903 catalogue, No. 2509; it was in the old collection and was valued by the experts in 1816 (at 8000 francs).

29. TRAVELLERS HALTING AT A VILLAGE INN.—

The thatched inn, with open door, is in the right middle distance. To the left, behind it, is a tall tree; to the right is a well, at which a woman is raising a pail. In the centre foreground two young tramps lie asleep; to the left of them is a dog; behind them is a grey horse seen from the back. To the left is a view of a flat landscape.

Signed; canvas, 28½ inches by 39 inches.

Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 59 (32,000 mark, Kleinberger).

In the possession of the Paris dealer F. Kleinberger.

30. TRAVELLERS HALTING AT AN INN. Sm. 63, and Suppl. 33.—The thatched inn, amid trees, is on a bank to the left. A man seated in front drinks and converses with a man standing. Outside the inn is a four-wheeled waggon drawn by a bay horse and a grey horse which feed at a trough. A woman and a man in the waggon converse with the innkeeper. A child with a dog looks on. On the road to the right a woman carries two pails of water on a yoke; she has a little boy with her. To the right is a high hill with bushes. A fine afternoon. "An excellent example of the master" (Sm.).

Panel, 35 inches by 32 inches.

In the Van Loon collection, Amsterdam, 1829-42 (Sm.); the collection as a whole was bought by the Rothschilds in 1878.

In the collection of Baron Edmond de Rothschild, Paris.

31. TRAVELLERS HALTING AT AN INN.—Fourteen figures. The inn is at one side; in the centre are three oaks. At the inn door a little boy gets some oats for one of the horses which a peasant has just unharnessed from a waggon. The travellers sit on a bench, conversing with a man in a fur cap. In front a child lets a dog drink from a little pail. Behind, a woman with a basket stands listening to two men who have sat down. On the road is a waggon loaded with bales. [Possibly identical with 63.]

Panel, 29 inches by 36½ inches.

In the collection of Baron Edmond de Rothschild, Paris.

32. TRAVELLERS HALTING AT AN INN.—Two horsemen—the elder in military costume on a grey horse, the younger on a bay horse—halt on a bank overgrown with trees and bushes in front of a cottage. They converse with a peasant. To the left is a stream with a stone bridge, over which a shepherd passes with his sheep. At the foot of the bridge a man drinks; only his head is seen.

Signed; panel, 24½ inches by 19½ inches.

In the collection of Baron d'Aubigny, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Adolphe Schloss, Paris, since January 1900.

33. TRAVELLERS HALTING AT AN INN.—On the left is a road coming up from a valley. In the right middle distance is a village inn. To the left of it are a large tree and a well; in front of it and to the right a woman washes pots under a vine-trellis. To the left, outside the inn, are three men. One sits, holding in his right hand an earthenware jug. Another to the right behind him leans on a trough, and holds a pipe. The third man stands before him, with his hands behind his back. All three look at a beggar-woman who asks an alms; she carries a child on her back. To the left stands a four-wheeled waggon with two horses, one of them a grey. A man shakes fodder into a trough before the horses. A lady in black sits in the waggon; a cavalier descends

from it. On the left, behind the waggon, come a man and a boy, followed by a dog. On a bridge at the back stand two men; to the right of them and farther back is a church-tower.

Signed in full, and dated 1647; panel, 25½ inches by 33½ inches.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 963.

34. TRAVELLERS HALTING AT AN INN.—Outside a thatched cottage a peasant lets a saddled grey horse feed at a trough. He cuts a piece of bread for himself. Near him stands a boy in a red jacket. Farther back, at the cottage door, a woman draws a pail of water. An early work.

Panel, 20 inches by 21½ inches.

Acquired by the Tsar Alexander I.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 994.

35. TRAVELLERS HALTING AT AN INN.—The inn is by the roadside. At the door, near a waggon, peasants and travellers are resting. One of them unfastens a sack, near two horses. Behind him is a waggon drawn by two oxen; on the waggon sits a peasant with a dog. Below him two boys play with marmots. On a bank farther back a woman suckles her infant. Near her are a peasant, three children, and a black dog. Farther to the right are a herd of cows with a herdsman and some travellers on the road. On the left a woman draws water from a well. On the right is a view of the distance. A genuine and important work. The foliage is very green and the light is brown, like the house and the ground.

Signed on a bank to the right; 31½ inches by 40½ inches.

In the Koucheleff-Besborodko collection, St. Petersburg, 1886 catalogue, No. 57.

36. TRAVELLERS HALTING AT AN INN.—A road, leading from the right background through a wooded landscape, forks in the foreground. At the fork are a woman seated and seen from the back, a man standing, and two boys. In the left middle distance by the roadside is a thatched inn. People stand or sit in front; among them are a horseman, a saddled horse and an unsaddled grey horse to which a man gives water. A waggon is on the road in the right background. There is a view of a landscape; in the left distance is the church of Haarlem.

Canvas, 41 inches by 41 inches.

In the collection of the late William Elkins, Philadelphia, No. 115.

37. THE HALT (or, Travellers halting at a Country Inn). Sm. Suppl. 17.—In the left foreground is a cottage with an almost leafless tree. To the right is the inn; a man looks out of the open window. Between the house and inn runs the village street, which forks in the centre of the middle distance to the right and left of the foreground. At the fork are two horsemen. One man, seen almost in full face, rides a dun-coloured horse. He bends down to the right to speak to the other man who has dismounted from a grey horse with a blue velvet saddle-cloth.

The grey horse feeds at a trough into which a peasant puts fodder. On the left near the mounted man is a beggar-woman with a child on her back and a boy on her left, with a little dog. There are several other groups of figures and poultry; to the right a man sits on a bench eating soup. In the right background is a tall church steeple. [Compare 23, a replica or old copy.] "An admirably finished picture" (Sm.).

Signed in full, and dated 1645; canvas, $19\frac{1}{2}$ inches by 25 inches.

Exhibited at the Hudson-Fulton Celebration in the Metropolitan Museum, New York, 1909, No. 70.

In the collection of the Duchesse de Berry, exhibited for sale in London, 1834 (priced at £400).

Sales.—Duchesse de Berry, Paris, April 4, 1837, No. 19 (6200 francs).

Comte de Morny, Paris, May 24, 1852—offered for sale in London, 1848, according to Sm. (priced at £441).

Mrs. Lyne Stephens, London, May 9, 1895, No. 340 (£1743, Agnew).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 28.

In the collection of P. A. B. Widener, Philadelphia, 1900 catalogue, No. 235.

38. TRAVELLERS HALTING AT AN INN. Sm. Suppl. 12.—In the left foreground are tall trees; behind them to the right is the inn. On the right is a waggon with a grey horse feeding at a trough, into which a man puts fodder. In the waggon is a woman. Under a roof at the side of the inn are two men and a woman. Near the cart a boy stands with his back to the spectator and a girl rests on the ground. In the centre foreground a boy drives four hogs. In the right background is a church-tower, with the sea beyond. A hilly landscape.

Signed in full, and dated 1640; canvas, 42 inches by 60 inches.

Sales.—De Quarles, Amsterdam, October 19, 1818, No. 42 (1100 florins, Roos).

Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 46 (1320 francs, Lamme); it was in this collection in 1842 (Sm.).

H. de Kat, Paris, May 2, 1866, No. 64 (5000 francs, Boymans Museum).

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 231.

38a. Peasants at a Halting-Place.

34 inches by 45 inches.

Sale.—Plettenberg, Amsterdam, April 2, 1738 (Hoet, i. 503), No. 102 (185 florins).

38b. A Halting-Place.

25 inches by $31\frac{1}{2}$ inches.

Sale.—Jacob van der Dussen, Amsterdam, April 12, 1752 (Hoet, ii. 311), No. 25 (53 florins).

39. Outside a Country Inn.—Carts, horses, and men. Landscape background.

$23\frac{1}{2}$ inches by $33\frac{1}{2}$ inches.

Sale.—Thomas Schwencke, The Hague, October 6, 1767 (Terw. 643), No. 2—but No. 24 of the original catalogue (157 florins, Van Breemen).

39a. Outside an Inn.—A waggon, with peasants drinking. Canvas, 20½ inches by 24½ inches.

Sale.—Amsterdam, April 27, 1774, No. 25.

39b. Outside an Inn.—A waggon with a horse at a trough; near it is a boy with a pail.

Panel, 16 inches by 13 inches.

Sale.—Amsterdam, June 21, 1774, No. 170 (60 florins).

40. A Waggon halting at an Inn.—With a company apparently coming from the hunt. Figures in the foreground.

Panel, 19 inches by 20 inches.

Sale.—A. Grill, Amsterdam, April 10, 1776, No. 13 (200 florins, Nijman).

41. Halting at the Inn.—Two cavaliers on horseback, one holding a wine-glass; near them a peasant. Farther away, in front of a gateway, are a mounted peasant and another on foot. To the right is a post-waggon. In the background are houses and a church.

Canvas, 25 inches by 31 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 157 (196 florins, Ploos).

41a. Halting at the Inn.—Many figures.

Panel, 12½ inches by 14½ inches.

Sale.—B. C. Thienpont, The Hague, March 28, 1778, No. 18 (36 florins).

42. Travellers halting at an Inn. Sm. Suppl. 1.—Outside an inn in a wooded landscape sits a cavalier who has just dismounted from a grey horse which feeds at a trough. The man holds a glass which the innkeeper, standing before him with jug in hand, has brought him. Outside the house sits a peasant filling his pipe. At the door stands a young woman with a child in her arms. In the middle distance is a cottage, outside of which an old woman spins flax; near her stands a boy. From the cottage door to the side behind her a peasant comes out to speak to her. Above the high trees rises a church-tower. In shadow to the right is a pigstye. A traveller approaches from the back.

Dated 1649; panel, 22 inches by 36 inches.

Sale.—Servad, Amsterdam, June 25, 1778, No. 67 (2100 florins, Collert).

42a. Halting at a Village Inn.—With many figures.

Panel, 15 inches by 17 inches.

Sale.—P. Bout, The Hague, April 20, 1779, No. 79 (30 florins 5).

43. Halting at an Inn.—On the right is a woman with a child. In the centre is a dappled grey horse; near it is a cavalier to whom a man brings a glass. On the threshold are three figures. Also, there is a peasant with a pack on his shoulder.

32 inches by 25½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 31-2.

Sale.—Baron van Balle, Paris, 1781 (7700 francs).

43a. Halting at an Inn.—To the left under trees is a country waggon with merry passengers. One of them holds a violin. Some persons look on.

Panel, 19 inches by 25 inches.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 240 (20 florins, Van der Schley).

44. Halting at an Inn. Sm. 6.—In front is a waggon with a grey horse feeding at a waggon. There are several men—one of them an old man playing the flute—and a woman with three children. [Possibly identical with 25.]

Panel, 19 inches by 22 inches.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 120 (3645 francs).

Calonne, Paris, April 21, 1788 (3600 francs).

45. Halting at an Inn. Sm. 22.—To the left, in front of a road-side inn, travellers halt to refresh themselves and their horses. Amongst them is a cavalier on a dappled grey horse.

Panel, 18 inches by 24 inches.

Sale.—Calonne, Paris, April 21, 1788 (2601 francs).

46. Halting at an Inn.—A landscape with tall trees. Outside a cottage in the centre is a horse at a trough. With accessories.

43½ inches by 62 inches.

Sale.—J. A. Versijden van Varick, Leyden, October 29, 1791, No. 67 (294 florins, Van der Venne).

47. Halting at an Inn. Sm. 27.—Outside an inn several travellers halt. Among them are a boy with a basket on his arm and a lady on a black horse speaking to some men.

Panel, 27 inches by 32 inches.

Sale.—Duc de Praslin, Paris, February 18, 1793 (1363 francs).

48. Halting at an Inn.—A view of a village with an inn in front. Outside it are various figures and a cavalier mounting his horse.

Panel, 18 inches by 22 inches.

Sale.—Amsterdam, June 21, 1797, No. 158 (100 florins, Rijers).

49. Halting at an Inn.—At the side of the foreground is a waggon drawn by a grey horse and a bay. Near it are children and a cock. On the other side are two country women; one sits on a wooden bench, holding a dog in her arms; the other sits on a cask, holding a dog by the collar. Farther back, near some cottages, church-towers, and a clear stream, are a peasant and a woman; beyond them are cottages, buildings, and a fine view of the distance. Painted by Isack van Ostade and Aart van der Neer.

Panel, 24 inches by 18 inches.

Sale.—Amsterdam, August 8, 1804, No. 146.

49a. A Waggon and Figures outside an Inn.

Sale.—H. Rereaux, Antwerp, January 2, 1810, No. 56.

50. Halting at an Inn.—Outside a village inn is a post-waggon, with the two horses unharnessed. The driver drinks from a jug; near him is the landlady with two children. At the side two peasants load a waggon; near them are a horseman and a woman seated on the ground with a child in her lap. At the side are a village church and houses. Many accessories. A spirited composition, masterly in treatment. [Possibly identical with 53a and 53b.]

Canvas, 34 inches by 46 inches.

Sale.—Amsterdam, October 11, 1810, No. 65 (130 florins, Schley).

51. Halting at an Inn.—In front is a ruinous building with tall trees. Outside it travellers sit or stand. A man in a white shirt and low hat, seen from the back, sits conversing with another man who holds a stick and carries a pack on his back. Another man sits beside him with a dog. At the back are a woman and children. To the left a goat grazes. In the right foreground near some bushes is a shattered tree-stump. At the back is a traveller with a boy. Behind a bank are the roof of a cottage and some trees.

Panel, 24 inches by 23½ inches.

Sale.—L. B. Coclers, Amsterdam, August 7, 1811, No. 55 (350 florins, Josi).

52. Halting at an Inn.—Outside a country inn is a cart with a grey horse feeding at a trough. In the cart a peasant grasps a barrel which another man hands up to him. By the wall on the right are three travellers; one of them stands, with a pack on his back, conversing with another man who sits, pipe in hand. Near the door is a little child. Behind the trough is a boy on a chestnut horse; another stands holding a jug. A woman is at work near a pump. In front are tree-stumps, a basket, a dog, a cock, and hens. At the back is a cottage.

Panel, 24 inches by 28½ inches.

Sale.—L. B. Coclers, Amsterdam, August 7, 1811, No. 56 (135 florins, Roos, bought in).

53. Outside an Inn.—Two grey horses, one of them with a rider. Several other figures.

Canvas, 39 inches by 55 inches.

Sale.—J. F. de Vinck de Wesel, Antwerp, August 16, 1814, No. 38 (700 francs).

53a. Halting at a Village Inn.—Country folk, a post-waggon, a cart, horses, children, and dogs. [Probably identical with 53b. Possibly identical with 50.]

Canvas, 34 inches by 47 inches.

Sale.—W. Rijers, Amsterdam, September 21, 1814, No. 119 (120 florins, Everdijk).

53b. Outside a Village Inn.—A post-waggon drawn by a grey horse and a bay. Several men load the waggon or feed the horses. Farther away are dogs and numerous accessories. In the distance are a church and trees. [Probably identical with 53a. Possibly identical with 50.]

Canvas, 35 inches by 47 inches.

Sale.—L. B. Coclers, Amsterdam, April 8, 1816, No. 78 (200 florins, J. de Fries).

54. Halting at an Inn.—Outside an inn shaded by fine trees are many persons on horseback or on foot, with a grey horse and cart. Farther back are more men and animals. A view of hills.

Panel, 22 inches by 28½ inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 93 (100 florins, Spruijt).

55. [Identical with 73.]

55a. Outside an Inn.—Some men halt for refreshment with their horses and dogs.

Sale.—Amsterdam, November 7, 1826, No. 23 (4 florins 15, Smart).

56. Halting at a Roadside Inn. Sm. 61.—Numerous travellers with horses have halted. In a waggon is a woman of whom a cripple with wooden legs is begging. Sm. thought this "the second best picture that he has seen by the master."

Dated 1654 (?); panel, 23 inches by 34 inches—or 30 inches by 40 inches, according to a MS. note by Sm. in his own copy of his catalogue.

In the collection of the Duchesse de Berry, Paris, 1829; sold in 1837 to Prince Demidoff (for 32,655 francs)—probably with 22—according to a MS. note by Sm. in his own copy of his catalogue.

56a. Outside an Inn Door.—Peasants and horses.

Panel, 26 inches by 22 inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 223.

57. Halting at an Inn. Sm. 20.—Among the travellers are two men and a woman in a waggon drawn by a grey horse, which drinks at a trough. Two cavaliers with other figures.

Panel, 19½ inches by 17½ inches.

Engraved by Longueil.

Sales.—Beaujon, Paris, April 25, 1787 (1421 francs).

Montalcau, Paris, 1802 (2221 francs).

58. Halting at an Inn. Sm. 18, and Suppl. 11.—In the right foreground is a thatched inn, with a small and narrow flight of wooden steps leading up to it; the inn is built on the ivy-clad walls of an older building. At the door stands the landlady with a child in her arms (though, according to Sm. 18, she sits on the steps with a child in her lap, while a man pumps water into a pail on the right). Two other children play at the foot of

the steps near an old man who stoops and leans on a stick. Near the inn are five soldiers and peasants with pipes, glasses, and jugs. These men and several others have descended from a post-waggon which has halted. In front and to the side is a two-wheeled cart with a horse; in front sits a woman, while a man behind her hands a package to a peasant. Farther away a man leads forward a cow. [Possibly identical with 61, but not, as Sm. suggests, with 125.]

Canvas, 38 inches by $53\frac{1}{2}$ inches.

Sales.—Chevalier Lambert, Paris, March 27, 1787 (1701 francs).

Sébastien Erard, Paris, April 23, 1832, No. 105 (4801 francs).

58a. Outside a Cottage.—A man gives fodder to a grey horse. Panel.

Sale.—Amsterdam, August 3, 1835, No. 66.

58b. Outside an Inn.—On the road is a traveller on a grey horse. Accessories.

Canvas, $35\frac{1}{2}$ inches by 30 inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 261.

59. Halting at an Inn. Sm. 23, and Suppl. 18.—At the roadside to the right are several houses and a country inn, at which a post-waggon drawn by two horses—one of them a grey—and several travellers with their horses have halted. One man warms himself; another, seated, pulls up his stockings; three others rest under a hedge in front. In the distance are two cavaliers.

Panel, 19 inches by 19 inches.

Sale.—Calonne, Paris, April 21, 1788 (4802 francs).

In the possession of O'Neil before 1842.

60. Halting at an Inn. Sm. Suppl. 22.—At the roadside to the right is a picturesque inn, with several travellers and others outside it. Among them are two women and a man in a waggon drawn by two horses; one woman holds a glass. A man in blue and two boys are near the waggon; an ostler puts fodder into a trough. On the left, near two trees, a group of travellers rest; beyond are two children and a horse and cart. In the background are houses above which rises the church-spire. Evening. "An excellent work of the master" (Sm.).

Panel, 19 inches by $20\frac{1}{2}$ inches.

In the De Reus collection, The Hague, 1842 (Sm.).

61. Halting at an Inn. Sm. Suppl. 24.—To the left, in a hilly landscape, is an inn with a flight of steps in front. Among numerous travellers a group of five are prominent. One man sits on a basket. Another man hands his companion a glass. A third stands behind a trough, at which are two horses harnessed to a waggon containing a man and a woman; the man takes a package from another man at the side of the waggon. A man leads an ox by a cord. At the back are several cottages receding into the distance. "A clear and admirable example of the master" (Sm.). [Possibly identical with 58.]

Canvas, $41\frac{1}{2}$ inches by $56\frac{1}{2}$ inches.

In the Martini collection, Paris, 1842 (Sm.); the collection was sold there on March 23, 1844.

62. Halting at an Inn. Sm. Suppl. 44.—Outside an inn on the left a man on a grey horse holds a jug and converses with a boy standing beside him. Behind him, near a pump, a horse feeds from a trough into which an ostler puts fodder; a man drinks from a jug. In the centre of the middle distance a man leads a laden mule; near him are a waggon and two figures.

Panel, 13 inches by 18 inches.

Sale.—D. W. Acraman, Bristol, August 1842 (£34 : 13s., Smith).

62a. Halting at an Inn.—A traveller feeds his horse. Another man gives an alms to a beggar.

Sale.—Paris, March 4, 1845, No. 68.

63. Halting at an Inn. Sm. 46.—In front, by the roadside, a girl milks an ewe. Near her are two sheep. Beyond them, by a pond, are a pig and a four-wheeled waggon with a grey horse that has just been taken out of the shafts. A boy brings fodder. Beside him stands a man. In the centre are three trees. To the right, partly in shadow, is a pond with a dog drinking and a child. Beyond the water is a group of four figures. Farther back is a village inn, with two travellers in front. A horse and waggon with the driver pass along the road, beside which sits a woman. [Possibly identical with 31.]

Panel, 28 inches by 36 inches.

Sales.—Anthony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 516), No. 31 (355 florins, J. M. Kok).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 28 (5050 florins, Texier).

J. B. P. le Brun, Paris, 1811, No. 109 (13,000 francs).

Cardinal Fesch, Rome, March 17, 1845, No. 173.

64. Halting at an Inn. Sm. Suppl. 16.—Travellers halt at a roadside inn in a wooded landscape.

Canvas, $59\frac{1}{2}$ inches by $41\frac{1}{2}$ inches.

In the Hoofman collection, Haarlem, 1842 (Sm.); at the sale on June 2, 1846, the picture was bought by Nieuwenhuys.

65. Halting at an Inn. Sm. 49, and Suppl. 4.—To the left, near a high road, is an inn amid other houses. In the centre is a cart with a grey horse feeding at a trough, into which a man cuts bread. A man in the cart lets down a package to another man standing behind the cart. Nearer to the inn three persons are in a waggon drawn by two horses to which an ostler gives water. Close to the inn are three men and a woman, and a man lifting a trough. On the road are two boys. At the back is the steeple of the village church. A "superb picture" (Sm.).

Signed, and dated 1645; panel, $36\frac{1}{2}$ inches by 34 inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 280, 292.

In the collection of Lucien Bonaparte, 1815 catalogue, No. 152 and No. 137.

Sale.—Lucien Bonaparte, London, 1816 (£242 : 11s.).

Sold to Eynard of Paris (for £600) and by him to Comte Pourtalès (also for £600).

Bought with the whole Pourtalès collection by Sm. and Emmerson in 1826, and sold to Boursault (for £600).

In the Boursault collection, 1829; bought as a whole by Arteria for Edmund Higginson of Saltmarsh Castle before 1842.

Sale.—E. Higginson, London, June 4, 1846, No. 17 of the 1842 catalogue (£1060 : 10s., Nieuwenhuys).

66. Halting at an Inn.—At the roadside in front is a very fine and large tree. Behind it a peasant leads a horse drawing a cart full of vegetables. In the right background is an inn. Outside it is a small two-wheeled cart with a horse which is feeding; several persons sit in the cart drinking. The landlord, jug in hand, waits beside it to take the glasses. In the left background is a bridge. A peasant, followed by a child and a dog, crosses it.

Panel, 24 inches by 32 inches.

Sale.—Héris, Brussels, June 19, 1846, No. 54.

67. Outside an Inn.—Under some trees is a waggon with horses that are feeding. A man on a grey horse drinks beer. Beyond is a view of a village.

In the collection of Joseph Everett, Heytesbury, 1857 (Waagen, Suppl. 391).

68. Halting at an Inn. Sm. Suppl. 15.—On the left is a thatched cottage picturesquely placed amid trees with scanty foliage. In front is a sandhill in full light, partly hiding a thatched cottage, outside which a peasant, with a stick on his shoulder, leads a red cow. Beyond the sandhill is a rustic well. Farther back is a little inn with men drinking outside it. They look at two cavaliers, one of whom rides a black horse. Near them are the people of the inn, one of them carrying a pail.

Canvas, 18 inches by 22 inches.

In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 79 (1500 francs, Le Roy).

69. Halting at an Inn.—On a green bank stretching away into the distance, with an inn amidst trees on the right, a man sits conversing with a peasant carrying a bundle on his back and a woman with a basket on her arm. Behind them is a dog. On the right, near the trees, are two boys. At the back are two other figures.

Signed on the left at foot; panel, 10½ inches by 8½ inches.

Sale.—J. J. Chapuis, Brussels, December 4, 1865, No. 299.

70. Halting at an Inn.—Outside an inn is a waggon with two horses, carrying three passengers. One of them, a woman, takes a glass of wine. In the right background is another waggon. In front is a group of peasants.

Signed in full, and dated 1646; panel, 19½ inches by 20 inches.

Exhibited at Vienna, 1873, No. 127.

Then in the collection of Anselm von Rothschild, Vienna.

71. Halting at an Inn. Sm. Suppl. 36.—Outside an inn is a waggon with a grey horse and a bay. An ostler gives them water. A boy helps a lady in black with a white ruff to descend from the waggon; she leans on the crupper of the bay horse. A cavalier in the waggon holds a coin to give to a beggar with a wooden leg. In front two children seated converse with a little girl who is standing with a dog beside her. Under a tree is an old man, holding a glass and conversing with a musician; at his feet is a jug. A peasant stands behind, listening to him. The landlord leans against the side of an arbour, with a boy, listening to the music. A pedlar rests his back against his stall. Near him a woman leads a child by the hand. On the same side is a beggar. At the back, under a tree, is a country coach; ostlers give fodder to the horses. Farther away is the village church with a steeple. In front are a cock, two hens, and various objects.

Panel, 25½ inches by 33 inches.

Exhibited at Vienna, 1873, No. 164.

In the collection of Baron van Brien en van de Grootelindt, Amsterdam, 1842 (Sm.).

Sales.—Baron van Brien en van de Grootelindt of Amsterdam, Paris, May 8, 1865, No. 24 (25,100 francs).

Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 34 (11,500 francs).

72. Halting at an Inn.—To the left is a large inn. Outside it are merry peasants in a waggon with two horses which are feeding from a trough. Outside the door are other persons drinking and singing. Farther to the right, on the opposite side of the road, three persons sit conversing.

Signed in full in the centre at foot, and dated 1640; panel, 18½ inches by 25½ inches.

Sale.—Neven, Cologne, March 17, 1879, No. 166.

73. Halting at an Inn. Sm. 26, and Suppl. 19.—On a bank in front sits a woman with a child in her lap, a boy at her side, and a man lying behind her. Near them stands a donkey. Almost in the centre are a man with a dead cock and a boy with a basket. Nearer to the front a dog drinks at a puddle. In the left middle distance are horsemen outside a cottage on a hill. [Identical with 55.]

Panel, 22 inches by 18 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 164.

Sales.—Choiseul-Praslin, Paris, February 18, 1793, No. 108 (5801 francs, Praslin).

P. J. Hogguer, Amsterdam, August 18, 1817, No. 63 (1200 florins), Nieuwenhuizen).

Sébastien Erard, Paris, April 23, 1831, No. 106 (5001 francs).

Comte Philippe and R. Vilain XIV., Paris, May 2, 1857, No. 11.

Delamare, Rouen, December 7, 1868.

Du Bus de Gisignies, Brussels, May 9, 1882, No. 55.

74. THE HALT.—In the centre, but a little to the right, is a large tree. In front is a cavalier on a grey horse, seen from the back in a three-quarter view to the right. A man shakes fodder into a trough for the horse. To the left, behind it, is another cavalier on a dun horse, seen almost in full face. Near him to the left is a boy with three dogs. To the right, near the tree, is an inn with peasants outside it, in shadow. To the left is a view of a village street, along which a man walks. Blue sky with clouds.

Signed in full in the centre foreground, and dated 1646; panel, 21 inches by 23½ inches.

Engraved by Gaujean.

Sales.—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 37 (190 florins, Coclers).

Prince Demidoff, San Donato, near Florence, March 15, 1880, No. 1110.

E. Secrétan, Paris, July 13, 1889, No. 7.

H. B. Mildmay, London, June 24, 1893, No. 46 (£1522 : 10s.).

In the collection of Henry Callcot Brunning.

In the Scottish National Gallery, Edinburgh, 1909 catalogue; bequeathed by H. C. Brunning, 1908.

75. HALTING AT AN INN.—In front of a lofty oak in a pleasantly varied foreground is a cavalier on a grey horse, with a peasant on foot. They approach a village inn standing amid trees, with a church-tower rising beyond. To the right of the horseman a person seated on the ground converses with another. Outside the inn is a group of nine figures; one feeds a horse. On the road are three pigs. To the right, almost opposite the inn, is a cornfield with a hedge. At the back is a range of hills.

Canvas, 39 inches by 51 inches.

In the collection of Edmund Higginson, Saltmarsh Castle, 1842 catalogue, No. 7.

Sale.—H. B. Mildmay, London, June 24, 1893, No. 47.

75a. Outside an Inn.—On the left two horsemen halt. Behind them are two charcoal waggons outside a building with a square tower. To the right is a view of a flat landscape.

Panel, 14 inches by 21½ inches.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 282.

76. Halting at an Inn.—Outside a watch-tower used as an inn waggons and horsemen halt. In the right foreground a horse is being shod. Signed on the left at foot, and dated; panel, 22½ inches by 26 inches.

Sale.—Strakosch and others, Berlin, October 23, 1900, No. 20.

77. Outside an Inn.—Horsemen halt. On the road in front are figures.

Signed, and dated 1649; 41 inches by 60 inches.

Sales.—Sir W. W. Knighton, London, May 21, 1885 (£131 : 5s.).

H. White and others, London, January 19, 1901, No. 40.

77a. Halting at an Inn.—In a river landscape.
51 inches by 64 inches.

Sale.—Britten Slec and others, London, March 25, 1901, No. 32.

77b. Outside an Inn.—Travellers on foot halt at the roadside.
Panel, 22 inches by 28 inches.

Sale.—Arthur Kay of Glasgow, London, May 11, 1901, No. 94.

77c. Halting at an Inn.
Panel, 10½ inches by 15 inches.

Sale.—Delassue, Paris, December 22, 1905, No. 70.

78. HALTING AT AN INN.—Outside an inn are a group of peasants and a waggon with a grey horse and a bay, which are feeding. A horseman drinks. In the middle distance a woman combs her child's hair. In the left foreground are a fiddler, three adults, and a boy. On the right, beyond a puddle, is a view.
33½ inches by 48 inches.

Sale.—Duke of Fife, London, June 7, 1907, No. 106 (£141 : 15s., P. and D. Colnaghi).

79. Halting at an Inn. Sm. 44 and 48.—On the right is a picturesque inn at which many travellers halt. A man seated on the shaft of a covered waggon converses with a young maid-servant holding a jug and carrying a basket on her back. Near her stands a child. Another man, lying on the ground, joins in the conversation. Farther back three children are at play. Outside the inn door an ostler feeds a horse which has been taken out of the shafts of a waggon that two peasants are loading. On the other side two travellers put a trunk into a waggon drawn by a grey horse. From the left come other people and a timber-waggon drawn by numerous horses. In the centre foreground a boy walks through a pond. Near him is a dog. "This picture is not only of the choicest quality, but is also remarkably rich in figures and variety of scenery" (Sm.).
Panel, 33 inches by 43 inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 332 ; and by Waagen, ii. 107.

Exhibited at the British Institution, London, 1819.

Sales.—H. Muilman, Amsterdam, April 12, 1813, No. 118 (5050 florins).

Prince de Talleyrand, Paris, July 7, 1817, No. 24 (Talleyrand had paid 14,000 francs for it, according to Sm.) ; bought with the whole collection by Buchanan for Gray and Allnut.

In the collection of Alexander Baring, 1829 (Sm. ; Baring had paid £735 for it).

Sale.—Russell Gurney, London, May 13, 1870 (£105, Wright).

80. HALTING AT AN INN IN WINTER (or, View on a Canal in Winter). Sm. Suppl. 14.—To the left is the frozen canal with many figures. In front are three boys, one seated on a sledge, another pushing it, and the third following. Outside a tent in the middle distance are several travellers. To the right of them is a sledge with a grey horse ; farther to the right another horse is feeding. On a dyke behind them is a

four-wheeled tilted waggon, followed by two persons. In the centre foreground a man drives a sledge, drawn by a bay horse, towards the right background. To the right, in front, a boy pushes a little girl on a sledge to the left. In the right middle distance is an inn. In the open harbour a woman is seated and a man stands up. They converse with a man standing outside in front of them; at his side are two children. A fine clear frosty day. "An excellent production" (Sm.). [Pendant to 142.]

Signed in full on the right, and dated 1645; canvas, 35 inches by 45 inches.

Sale.—Hendrik Twent, Leyden, August 11, 1789, No. 5 (180 florins, Coclers).

In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 78 (9000 francs, Le Grel for the Antwerp Museum).

In the Antwerp Museum, 1905 catalogue, No. 467.

81. A FROZEN RIVER (or, Halting at an Inn in Winter).

—To the left is a frozen river, stretching away into the distance, where a town is dimly seen on the bank with hills beyond. In the right foreground, on the bank, is an inn with a large tree behind it, and another to the left of it. Outside the door sits a woman; two men stand up. Behind them to the left is a grey horse drawing a sledge in which are four persons. In front of the sledge is a dog on the edge of the bank. To the left, again, are another horse and sledge with figures. In the immediate right foreground is a boat on the ice; a man sits on the edge of it, fastening his skates. In the left foreground is a sledge laden with barrels; a boy pulls it and a man pushes it. To the left of this man is a dog. In the centre of the middle distance are a man pushing a sledge forward, and another man driving a sledge away. Beyond these are figures on the ice, and to the left a large boat.

Signed in full; panel, 16 inches by 21 inches.

Mentioned by Waagen, ii. 296.

In the collection of Wynn Ellis, London, and bequeathed by him to the National Gallery, 1876.

In the National Gallery, London, 1906 catalogue, No. 963.

82. HALTING AT AN INN IN WINTER.—To the right,

on the bank of a frozen river, are two boys; one, with a dog beside him, fastens on his skates. Behind the boys is an inn. A waggon has halted, and the horse is feeding. At the inn door are three men. On the ice are two sledges, full of people, drawn by a grey and a bay horse respectively. In the foreground many persons are sledging or skating. To the left is a windmill. Cloudy sky. The whole picture is brown in tone. The grey horse is weakly drawn. The group in the sledge, the two boys and the dog, are well done.

Canvas, 42 inches by 57½ inches.

Mentioned by Waagen, ii. 185.

Exhibited at the Royal Academy Winter Exhibition, London, 1903, No. 65.

In the collection of Sir Thomas Baring, London.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 139.

83. HALTING AT AN INN IN WINTER.—On a frozen canal, in the left middle distance, are skaters. By the left bank is a windmill. On the right bank two gentlemen converse with a lady. To the right near them is a sledge. In the centre foreground another sledge is drawn by a grey horse up a steep road to the right. In the right middle distance is an inn. In front of it is a waggon with two horses feeding at a trough.

Signed in full on the left at foot, and dated 1644; panel, 26 inches by 36 inches.

In the collection of King Maximilian I. of Bavaria.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 378.

84. HALTING AT AN INN IN WINTER.—On a frozen canal, stretching from the right foreground to the left centre, are many figures. In front is a strip of shore, with a woman, seen from the back, seated in the middle of it. Beyond her is a hand-sledge, with two boys behind it and a dog to the right. In the left foreground is a boat; behind it on the bank are two men seen from the back, one seated and the other standing. On the high bank in the right middle distance is an inn, with trees behind it to the right and a wooden fence; in front of the inn is a sledge with a grey horse. To the left, behind the inn, are other buildings and sailing boats. On the ice in front of the bank are several skaters.

Signed in full on the boat to the left; panel, 12 inches by 22½ inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 104.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 63; bought as a whole in 1907 by the London dealers Duveen Brothers.

85. HALTING AT AN INN IN WINTER (or, View on a Canal during a Severe Frost). Sm. Suppl. 7.—To the right is a frozen canal. To the left is the high bank, with a village in the middle distance. The inn is on the extreme left, and farther away towards the right are other houses, a church, and a rick. To the left, in front of the inn, is a large tree; to the right, beside it, is a road on which is a man with a sledge full of wood drawn by a grey horse. On the ice to the right are a cavalier in black with a light yellow cloak and a lady in a crimson skirt, black bodice, and black cloak. They are about to enter a sledge drawn by a grey horse; a man in purple with a red cap arranges the seat. To the right, behind it, is another sledge drawn by a chestnut horse. In the right middle distance a man pushes a sledge laden with wood. In the left foreground is a beggar with his dog. In the centre is a little boy with a small sledge. In the right background is a windmill. A fine and large picture, in the style of the master's pictures in England.

Signed in full on the right at foot; panel, 28½ inches by 45½ inches.

Acquired by the Empress Catherine II. of Russia.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 962; it was there in 1842 (Sm., who valued it at £500).

86. Halting at an Inn in Winter.—In the left foreground are some loaded sledges and horses, skaters and golf-players; on the bank to the right are a post-sledge and two horsemen. In the manner of Adriaen van Ostade.

Canvas, 42 inches by 60½ inches.

Sale.—Amsterdam, August 14, 1771, No. 44 (105 florins, Greenwood).

86a. Halting at an Inn in Winter.—A frozen river near a village. Outside an inn to the left are gentlemen, peasants, and children. A horse draws a sledge up the bank. On the ice are sledges and skaters.

Panel, 24 inches by 31½ inches.

Sale.—Fiseau (?), Amsterdam, August 30, 1797, No. 167 (630 florins, Agthoven).

87. Outside an Inn in Winter.—A sledge full of people and other vehicles are about to start. At the side is a frozen river with many figures.

Sale.—D. G. van den Burgh van Kronenburg, Loenen, September 6, 1824, No. 19 (855 florins, Smart).

88. Halting at an Inn in Winter. Sm. 59.—On a frozen canal are skaters and others. On the bank are several loaded sledges. In front of an inn travellers have halted.

Signed, and dated 1645; panel, 24 inches by 32½ inches.

Sale.—Maximilian I., King of Bavaria, Munich, December 5, 1826, No. 104 (3000 florins).

89. Halting at an Inn in Winter. Sm. 62 and Suppl. 39.—A frozen canal, with many figures. To the left is an inn, with a post-waggon at the door. In the left foreground is a sledge with a grey horse; the driver makes ready the seats for his passengers. Farther away two ladies and two men are in another sledge drawn by a bay horse. In the centre foreground a boy pushes a little sledge on which another boy sits.

Dated 1644; panel, 22 inches by 39 inches.

Sale.—Sébastien Erard, Paris, April 23, 1832, No. 107 (3000 francs).

90. Halting at an Inn in Winter. Sm. Suppl. 9.—On the right is an inn with adjacent buildings. In front is a man with a sledge laden with casks and drawn by a grey horse. Beyond him are several peasants at the inn door. Among the various groups on the ice are a woman selling cakes to two boys, two men skating, and a woman in a sledge at the foot of some planks laid from the bank on to the ice. A fine evening.

Panel, 12 inches by 22 inches.

Sale.—London, before 1842 (£26 : 15 : 6, Sm.).

In the collection of Charles Brind, London, 1842 (Sm.).

91. Halting at an Inn in Winter (or, A View on a Canal in Winter). Sm. Suppl. 2.—To the left are cottages, a church, and several leafless trees. A horseman and two children cross a bridge with a single arch; beyond are a post-waggon and numerous villagers. In the

centre foreground are two men and two boys ; one boy gives a sack of corn to a grey horse. Behind this group are a man and woman. On the right are a man pulling a sledge and two boys at play. Many other figures in the background. "A most excellent production" (Sm.).

Panel, 25 inches by 33½ inches.

In the collection of Edmund Lloyd, Manchester, 1842 (Sm.).

92. Halting at an Inn in Winter. Sm. Suppl. 6.—On a frozen river are many figures. In front a man pushes a sledge laden with a large keg. A boy plays with a small sledge. A bay horse is harnessed to a large sledge with passengers who converse with persons standing near. On the high bank are an inn and cottages. Outside the inn is a post-waggon with a grey horse and a boy. On a tree-trunk in front a man sits, putting on his skates. In the middle distance are a church-spire and a windmill.

Signed, and dated 1650(?), according to Sm.; canvas, 43 inches by 63 inches.

In the collection of Lord Carrington, Wycombe Abbey, 1842 (Sm.).

93. Halting at an Inn in Winter (or, A View on a River). Sm. 47, and Suppl. 5.—On a frozen river are many figures. To the right are an inn and houses, with a post-waggon in front. Near it is a sledge, drawn by a grey horse and a bay and containing three men and a woman. In front two boys play with a dog ; in the middle a boy pushes a sledge on which a girl sits. Near the left bank and almost in the centre a man with casks on a sledge converses with a woman and child. In the distance are skaters. Sm. speaks of "the interest and picturesque beauty of the piece."

Canvas, 42 inches by 57 inches.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 73 (520 florins, Koopman).

S. A. Koopman, Utrecht, April 2, 1847, No. 24—said to measure 33½ inches by 31½ inches ; it was in the Koopman collection, Utrecht, in 1842 (Sm., who valued it at £500).

94. Halting at a Sutler's Tent in Winter.—On a frozen canal are many figures. A peasant takes a grey horse and sledge up a low bank towards a village, the houses and church-tower of which are seen to the left. Another sledge carrying four persons is on the left ; the horse is drinking. Near the bank are a sutler's tent and a windmill, with groups of figures in front. Other sledges and skaters are in the distance.

Signed in full, and dated 1644 ; panel, 13 inches by 17½ inches.

In the collection of Charles Bagot.

Sale.—Th. Patureau, Paris, April 20, 1857, No. 22.

95. Halting at an Inn in Winter (or, View on a Frozen River). Sm. Suppl. 30.—On a frozen river are many figures. On the right bank is an inn, with a group of people in front and a boy dragging a sledge laden with wood. Behind him two men and a lady converse. On the left a man drives a sledge. A lady and a cavalier sit in another

sledge. In front children learn to skate; one has fallen. A fine clear frosty day.

Panel, $22\frac{1}{2}$ inches by $30\frac{1}{2}$ inches.

In the Boursault collection, Paris; bought with the collection by Arteria for Edmund Higginson in 1835.

Sales.—E. Higginson of Saltmarsh Castle, London, June 4, 1846—No. 24 of the 1842 catalogue (£378, Turner).

E. Higginson, London, 1860 (£304: 10s., Nieuwenhuys, according to *Art Sales*; but £302: 10s., Hunter, according to a MS. note by Sm. in his own copy of his catalogue).

M. Nieuwenhuys, London, 1864 (£294, Neal).

E. W. Anderson, London, 1864 (£294, bought in).

96. **Halting at an Inn in Winter.** Sm. Suppl. 32.—A sledge drawn by a bay horse pulls up at an inn overgrown with a vine. Two men unload casks, under the eye of the landlord who stands on the threshold. On the right, near the front, a young man goes down into the cellar, holding an earthenware jug. In front are a cock and hens, an empty cask, and a cage. Farther away a woman dealing in fish and vegetables has set up her stall; in front of her are peasants making purchases, with children, one of whom has a poodle. Behind them an old man on crutches comes forward. In the background a quack on a stand cries his wares. In the distance are the church-tower and houses of a village. In the left foreground, near a pump, two dogs are fighting. In the doorway hang the hoop of a cask, a duck, and a poultry basket. The thatched roof is partly shaded by a tree. A crane sits on the chimney. On the verandah roof is a dovecot. The men with the casks and the horse are vividly lighted.

Signed in full on the right, and dated 1645; panel, 26 inches by 23 inches.

Sales.—Soeterwoude, June 15, 1779, No. 13 (1300 florins, Wubbels).

Fiscieu (?), Amsterdam, August 30, 1797, No. 165 (1000 florins, J. de Bos).

In the collection of the Baron van Brien en van de Grootelindt, Amsterdam, 1842 (Sm., who valued it at £200).

Sales.—Baron van Brien en van de Grootelindt, Paris, May 8, 1865, No. 23 (25,200 francs).

Marquis H. de V——, London, 1871 (£157: 10s.)—called "Halt at Sunset."

97. **Halting at an Inn in Winter.** Sm. Suppl. 28.—On a frozen canal are many figures. A man in a brown jacket drives a sledge laden with straw and drawn by a bay horse; a man sits on the straw. Behind it a man walks down a plank to the ice; a boy puts on his skates near two other boys. On the same side, a man with a grey horse halts at two thatched cottages enclosed in a wooden fence. On the other side are two boys and a dog. An "excellent picture" (Sm.).

Panel, 18 inches by $24\frac{1}{2}$ inches.

In the collection of Baron Delessert, Paris, 1842 (Sm.).

Sale.—François Delessert, Paris, March 15, 1869, No. 69 (4100 francs).

97a. **Halting at an Inn in Winter.**—On a frozen canal are

skaters and sledges. Outside an inn in the middle distance halts a sledge drawn by two horses and containing two women. The driver stands near it.

Signed in full ; panel, 15½ inches by 23 inches.

Sale.—Treuer and others, Frankfort-on-Main, April 27, 1891, No. 69.

97b. **Skaters outside an Inn.**—The inn is on the right.

Panel, 11½ inches by 12½ inches.

Sale.—Dr. H. Schulhof and others, Berlin, May 17, 1892, No. 16.

98. **HALTING AT AN INN IN WINTER (or, View on a Canal in Winter).** Sm. Suppl. 25.—Among many figures a man in a yellow dress converses with the driver of a sledge on which is a cask. Beyond is another sledge drawn by a grey horse ; the driver stoops down. In the foreground are five boys ; two put on their skates, and a third sits on a board. "Painted in the artist's crisp or sparkling manner" (Sm.).

Signed in full ; oval panel, 10 inches by 13 inches.

Exhibited at the British Institution, London, 1854.

In the collection of Newington Hughes, Winchester, 1842 (Sm.).

Sales.—J. Newington Hughes, London, April 14, 1848 (£19 : 8 : 6, Norton).

F. Leicester, London, May 1860.

Kums, Antwerp, May 17, 1898, No. 123 (6500 francs, La Porte).

99. **RIVER LANDSCAPE IN WINTER.**—In the left middle distance is an inn with a flag and a sign. To the left, outside it, is a sledge with a grey horse ; to the right is another sledge. In the distance to right and left two church-towers are faintly seen. Many skaters and sledges.

Signed on the right by a later hand ; panel, 15 inches by 19½ inches.

Sale.—W. Löwenfeld of Munich, Berlin, February 6, 1906, No. 61.

100. **A Halt with Several Figures.**—A man on a grey horse lets it drink.

Mentioned by Waagen, ii. 129.

In the collection of Baron Lionel Rothschild, London, 1854.

100a. **Halting at an Inn.**—With figures and horses.

Sale.—D. Dalens, Amsterdam, April 25, 1753, No. 63 (19 florins, Ietswaart).

101. **Travellers outside an Inn.**

Sale.—Heathcote, London, 1805 (£157 : 10s., Dormer).

102. **Halting at an Inn.**—A waggon and figures.

Sale.—Bryant, London, 1865 (£157 : 10s., Flowers).

103. **Peasants and Horses outside an Inn.**

Signed, 14 inches by 19 inches.

Possibly the picture noted in the collection of J. Gillott, Edgbaston, 1857, by Waagen, Suppl. 404, though this was "of great size for him."

Sale.—J. Gillott, London, April 19, 1872, No. 335 (£58 : 16s., Everard).

104. **Outside a Village Inn.**—A waggon with a grey horse.
[Possibly identical with 116.]

32 inches by 38½ inches.

Sale.—James Morris, London, May 4, 1883 (£556 : 10s., Lesser; Morris had paid £121 : 16s. for it).

104a. **A Halt.**

Signed, and dated; 40 inches by 60 inches.

Sale.—Fred. Jackson and others, London, April 20, 1895, No. 91.

105. **Leaving the Inn.** Sm. 24.—A coach with two horses comes out of the gates of an inn to the left. Near it are several figures. Landscape background.

Panel, 9 inches by 11½ inches.

Sale.—Calonne, Paris, April 21, 1788 (600 francs).

106. **HALTING AT THE ROADSIDE.**—A pedlar stands in front of a man, a woman, and a boy. On the road is a dog. To the right is a withered tree. At the back is a man on a grey horse.

Signed in full on the right; panel, 19½ inches by 15 inches.

Exhibited at Berlin, 1906, No. 98.

In the collection of Eduard Simon, Berlin.

107. **AT THE COTTAGE DOOR.** Sm. 13.—A peasant at the half-door of a thatched cottage talks to a traveller in a purple jacket, who has a little bundle on his back, a leathern bag at his waist, and a knife hanging from a little chain. To the right sits a woman, dressed in blue, yellow, and red, with a child. Near her are a dog, a spindle, and an old hat. To the right is a wooded landscape, with a cottage among the trees.

Signed in full, and dated 1649; panel, 18 inches by 15 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 94; and by Waagen, *Suppl.* 295.

Exhibited at the British Institution, London, 1821; and at the Royal Academy Winter Exhibition, London, 1882, No. 70.

Engraved by J. Fittler.

Sales.—Comte de Merle, Paris, March 1, 1784 (3140 francs).

Destouches, 1794.

Robit, Paris, March 21, 1801 (2540 francs).

In the possession of Hibbert (valued at £262 : 10s.).

In the collection of William Wells, Redleaf, 1829 (Sm.).

Sale.—William Wells, London, May 12, 1848 (£330 : 15s., J. Woodin).

In the collection of John Walter, Bearwood, 1882.

In the collection of the late Alfred Beit, London.

In the collection of Otto Beit, London.

108. **Landscape with People resting.** Sm. 51.—On a hill in front are two men. One holds a dappled grey horse; the other sits near some tree-trunks. On the other side, at the back, is a man with a waggon; a black dog runs in front.

Panel, 13 inches by 12 inches.

Sale.—Lapeyrière, Paris, April 14, 1817 (2000 francs).

109. The Halt.—In a hilly landscape a dappled grey cart-horse is held by a man seated on the ground, conversing with another man. Down the hill comes a tilt-waggon. A dog, bushes, and other accessories. Panel, 14½ inches by 13 inches.

Sale.—L. B. Coclers, Amsterdam, April 19, 1819, No. 72 (1400 florins, Roos).

110. Landscape with two Men resting.—A saddled horse stands near. In the middle distance a cart approaches. In front are bushes and fallen tree-trunks.

Panel, 14 inches by 12 inches.

Sale.—J. Hulswit, Amsterdam, October 28, 1832, No. 98 (871 florins, Brondgeest).

110a. Outside a Cottage.—A horseman and various persons. A man lies asleep in front.

Panel, 19½ inches by 27½ inches.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 122 (58 florins, Westenberg).

111. Landscape with a Sleeping Peasant. Sm. 11.—Beside a road skirted by a bushy hedge a peasant lies asleep. A grey horse stands at his side. An old tree-trunk rises among the bushes to the left. "Painted in the artist's best time; it is beautifully *broddt* in colour and carefully finished; the old tree is remarkably natural" (Sm.).

Panel, 12 inches by 10 inches.

A copy was in the Louvre, 1829 (Sm.).

Sales.—Nogaret, Paris, 1780 (900 francs).

R. de St. Victor, Paris, November 26, 1822 (1240 francs).

In the collection of W. Beckford, Fonthill Abbey, 1829 (Sm.).

111a. The Halt.—A cottage stands on a hill amid great trees. Farther away are peasants reposing, with a woman, a horse, a dog asleep, and a pump. View of a hilly landscape.

Canvas, 29 inches by 39 inches.

Sale.—J. van den Bergh, Amsterdam, July 15, 1833, No. 205.

112. Landscape with Travellers. Sm. 55, and Suppl. 29.—A peasant with a pack on his back stands conversing with a woman and two men, who sit by the roadside under the shade of a clump of trees. Beyond are two travellers, one of them on a grey horse. In the distance is a church.

Panel, 19 inches by 14½ inches.

Sale.—Lapeyrière, Paris, 1825 (1405 francs).

In the Boursault collection, Paris, 1829; purchased as a whole in 1835 by Arteria for Edmund Higginson of Saltmarsh Castle.

Sale.—E. Higginson, London, June 4, 1846—No. 88 of the 1842 catalogue—(£48 : 6s., Rutley).

112a. Peasants resting.—At the side of a road through a picturesque landscape a peasant stands leaning on his staff. He converses

with a woman seated on a bank near a placid stream at which a dog drinks. In the right middle distance are trees with thatched cottages shaded by an old oak. Two persons sit on a wooden bench near an open door. Here stand a woman and a man who pulls a cow after him and is entering the house. In the left distance are other thatched cottages and several figures. Meadows with hedges stretch away into the distance.

Panel, $18\frac{1}{2}$ inches by 24 inches.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 81 (500 francs).

112b. A Beggar resting by the Roadside.

11 inches by $9\frac{1}{2}$ inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 109), No. 174 (33 florins).

112c. A Beggar.

A small picture.

Sale.—J. van Teylingen, Leyden, June 30, 1744, No. 46 (14 florins).

112d. A Beggar.—In a landscape are a gentleman and a lady, with a man-servant behind them. At the roadside a man with a dog stands asking an alms. In the distance are a loaded waggon and a church-tower.

Panel, 24 inches by $14\frac{1}{2}$ inches.

Sale.—Leyden, August 26, 1788, No. 111 (111 florins, A. Delfos).

112e and f. Two Beggars.—In one picture the beggar carries a keg under his arm. In the other the beggar carries a basket of matches on his back.

Panel, $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—Amsterdam, October 18, 1849, No. 141.

112g. Deformed and Lame Beggars.—They receive alms at a window.

In the Haseloff collection, Berlin, 1856 (Parthey, ii. 210).

113. A COACH UPSET.—Twelve figures and a horse.

Of the ordinary large size.

In the collection of the late G. von Rath, Budapest, 1895; but not mentioned in the 1906 catalogue.

114. A VILLAGE SCENE. Sm. 3.—On a bank to the left stands a picturesque house with a large tree at its right-hand corner. In the left foreground a man on a white horse, seen from the back, rides up the road. Behind him, to the left, is a boy with two greyhounds. In the right foreground are two pigs. Behind them is a low hut, outside of which a man stands conversing with a milkmaid carrying two pails on a yoke. Behind the hut is a leafless tree. In the middle distance, in the shadow of the large tree, is a group of peasants with a cow. Beyond are more trees and a church-tower. "This is unquestionably the chef-d'œuvre of the artist; the colouring is singularly rich and beautiful, and

the composition and drawing are perfect ; in execution it resembles . . . the best works of Paul Potter" (Sm.).

Panel, 22 inches by 19½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 194 ; and by Waagen, i. 405.

Engraved by Dunker while in the collection of the Duc de Choiseul.

Sale.—Duc de Choiseul, Paris, April 6, 1772, No. 45 (6700 francs).

Bought from Erard in Paris, 1823, by Sm., who sold it to Robert Peel (for £420).

In the collection of Sir Robert Peel, Bart., London ; sold to the National Gallery in 1871.

In the National Gallery, London, 1906 catalogue, No. 847.

115. TRAVELLERS ON THE ROAD.—On the road is a waggon in which sits a woman with a basket ; a man walks beside the horse. In front a barefooted boy wades through a stream ; he carries a stick and has a dog at his side. By the roadside to the right lies a young man watching the waggon ; to the left is a horseman. Behind the waggon are cows. At the back is a clump of trees ; beyond them is a church-tower.

Signed in full, and dated 1645 ; panel, 21 inches by 18 inches.

In the collection of the late George Salting, London ; bequeathed in 1909 to the national collections.

In the National Gallery, London, 1910, No. 2544.

115a. Landscape at Night with a Monastery.—The lonely monastery stands on a hill. At the door is a traveller. A monk at the side holds a lighted torch to illumine the scene.

Signed ; panel, 11½ inches by 10 inches.

Sale.—Amsterdam, July 4, 1785, No. 269 (3 florins 5, Martins).

115b. View of a Village with Trees.—In front is an overturned waggon. Near it stand a horse, peasants, and women. Farther away are a post-waggon and other figures.

20 inches by 33 inches.

Sale.—C. Groeninx van Zoelen and others, Rotterdam, June 25, 1800, No. 27 (13 florins 10).

115c. A Village Scene.—A cavalier on a grey horse, a horseman in a red cloak, and a post-waggon.

Sale.—T. Capron, London, May 3, 1851 (£472, bought in).

116. A Post-Waggon halting.—A cavalier drinking. [Possibly identical with 104.]

Mentioned by Waagen, ii. 289.

Exhibited at Manchester, 1857, No. 1016.

Sale.—R. Sanderson, London, 1858 (£80 : 17s., Morris).

117. A Landscape with Travellers. Sm. 37.

Sale.—Sir Simon Clarke, Bart., and G. Hibbert, London, May 14, 1802 (£90 : 6s.).

118. A SHORE SCENE.—At the foot of a sandhill in the right foreground is a group of fishermen and women. On the left a man drives a horse and cart on to the beach. On the edge of the shore is another group of figures. Cloudy sky.

Signed in full on the left at foot; panel, 16 inches by 22 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1908, No. 61.
In the collection of A. P. Heywood-Lonsdale, Shavington.

118a. A Seashore with Fishermen.

Signed in full; canvas, 14½ inches by 46 inches.

Sale.—Jakob Spex and others, The Hague, May 21, 1777, No. 173 (24 florins 10, Stael).

118b. A View of the Dunes.—In front are fishermen and a woman with baskets of fish. One woman rides on a cart laden with nets towards the village. At one side over the dunes are seen a church and some houses. On the other side fishing-boats approach the shore. Farther away on the shore are men with fish, and others drying nets. In the distance are sailing-boats. Very natural in style, and sunny.

Canvas, 32 inches by 44 inches.

Sale.—S. van der Stel, Amsterdam, September 25, 1781, No. 123 (40 florins, Van der Schley).

118c. A Seashore.—On the left near the dunes are a horse and waggon, which is being loaded with fish. On the shore are a horseman, many people on foot, and a fisherman with fish.

Panel, 9½ inches by 13 inches.

Sale.—Amsterdam, April 16, 1792, No. 71 (14 florins, Reijers).

118d. A View of the Dunes at Scheveningen. Sm. 30.—In the foreground are many figures. A man with folded hands watches a woman putting fish into a basket.

Panel, 13 inches by 10½ inches.

Sale.—Wattier, Paris, 1797 (406 francs).

118e. A Coast Scene.—In front a cart is being loaded with fish. At the back is a pleasant view of the sea. Loosely painted.

Panel, 9 inches by 13 inches.

Sale.—Amsterdam, June 16, 1800 (21 florins 10, Ametvoort).

119. A View of the Dunes at Scheveningen or Katwijk. Sm. Suppl. 41.—Above the dunes to the right rise the tower and spire of the village church. The shore is alive with fishermen selling their fish, women and boys carrying it away in baskets, and onlookers. At the edge of the shore fishermen attend to their boats. In the foreground is a man on a restive grey horse, which has frightened a boy and girl. Behind the rider are another horseman at full gallop, and two waggons going towards the village.

Canvas, 29 inches by 44 inches.

In the possession of O'Neil, London, before 1842 (Sm.).

120. A Coast Scene.—In the left background is the sea. High dunes stretch from the sea towards the right foreground. At the foot of the dunes, in the centre of the middle distance, is a high two-wheeled cart with a grey horse; fishermen and women load the cart with baskets. A woman in profile and a man seen from the back look on. To the right near the horse are other fishermen. In the right foreground is a hut; in the centre is a dog.

Signed in full on the right, and dated 1649; panel, 26½ inches by 37 inches.

Sale.—Schneider, Paris, April 6, 1876, No. 27.

121. The Shore at Scheveningen.—With a horse and cart, and numerous figures.

25½ inches by 35½ inches.

Sale.—Earl of Dudley, London, June 25, 1892, No. 18.

121a. A Coast Scene with Figures.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 119.

121b. A Seashore with many Figures.

Sale.—Sara van Banchem, widow of Daniel van Alphen, Leyden, November 17, 1750, No. 17 (78 florins).

121c. A Coast Scene.—On a flat shore are two huts; outside them a fisherman saddles a horse. Behind him sits a woman with a child in her arms.

Panel, 14½ inches by 17 inches.

Sale.—Bugge, Copenhagen, August 21, 1837, No. 36.

121d. A Coast Scene.

Exhibited at Leyden, 1850, No. 121.

In the collection of H. Obreen.

122. A PEASANT DRIVING A PIG.—He goes to the right. He wears a grey doublet with bright red sleeves, and blue breeches. Behind him to the left is a peasant with a wheelbarrow. Behind this man are a cottage and a big tree. In the right distance is a village with a pig-market.

Signed in full, and dated 1644; panel, 6½ inches by 9½ inches.

Compare a similar scene by Adriaen van Ostade (873), formerly in the Lake collection.

In the Steengracht collection, The Hague.

123. THE FORD.—On a low hill in the centre of the middle distance are two great trees, with the ford in front of them. At the ford are a two-wheeled cart with a grey horse, three horsemen, a pack-ass, and several persons on foot. In the right middle distance are cottages and trees. In the right foreground a woman is seated with a child standing beside her. To the left is a view of a wooded landscape.

Panel, 30 inches by 43 inches.

Mentioned by Waagen, Suppl. 297.

In the collection of John Walter, Bearwood.

In the collection of the late Alfred Beit, London.

In the collection of Otto Beit, London.

124. A PACK-ASS WITH ITS DRIVER.—On a road in the centre is an ass laden with various utensils. The driver sits to the left in the shade of a bank with trees. On the right is a view of the distance.

Signed in full on the right at foot; panel, 13½ inches by 11½ inches.

Sale.—Jan Maul and others, Leyden, September 28, 1782, No. 72 (70 florins, Coclers).

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 380.

125. A DUTCH LANDSCAPE. Sm. 16 and 41.—A flooded road leads from the left foreground to the right middle distance and there bends to the left. In the centre foreground is a boy dragging forward a calf. On the road to the left of him a horseman, seen from the back, carries a yoke on his back and holds a milk-pail on his left arm. A girl, with two milk-pails on a yoke, crosses his path and looks up at him. From the middle distance come a two-wheeled cart and horse led by a man walking at the side. In the left background are houses and trees. On the extreme left are three willows.

Signed in full; panel, 15 inches by 19 inches.

Sm. inaccurately suggests that this may be identical with 58.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 303 (445 florins, Yver).

Lord Rendlesham, London, 1809 (£49:7s.)—according to Sm.; but more probably at the Rendlesham sale of June 20, 1806.

In the collection of Colonel Hankey, Beaulieu, Hastings.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 34.

In the possession of the London dealer Lawrie.

In the collection of Adolphe Schloss, Paris.

126. THE FERRY-BOAT PUTTING OFF.—In the boat are a peasant with two cows, a woman seated with a brightly burnished copper can, two young cavaliers—one of them on horseback—and a boy with a basket of poultry. On the right-hand edge of the boat crouches a dog. On the right, beyond the boat, is a steep bank with trees.

Panel, 10 inches by 12 inches.

Sales.—Gaignat, Paris, December 1768.

Duc de Choiseul, Paris, December 18, 1787.

Baron de Varange, Paris, May 26, 1852, No. 32 (2900 francs).

Goecke and others, Cologne, June 5, 1893, No. 165.

Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 111 (2100 florins, Johnson).

In the collection of John G. Johnson, Philadelphia.

127. A Landscape with Cottages. Sm. 50, and Suppl. 35.—A road winds through the landscape. To the right are cottages partly shaded by lofty trees, beyond which is a bushy hedge skirting the road. A man

on a roan horse carries a pail at his back ; a woman and a boy walk beside him. Two pigs and poultry are in the foreground.

Panel, 40½ inches by 53½ inches.

Sale.—Henry Hope, London, June 27, 1816 (£103 : 19s.).

In the collection of G. Vivian, 1842 (Sm.).

128. A MARKET-PLACE.—In the centre is a busy market-place. To the left is a house with a pillared walk. To the right of it is a waggon drawn by an ox and a grey horse. A man in front of the waggon bends over a basket of vegetables. On the right a two-wheeled cart with a cask in it is being driven off to the left background. On the right, beside it, a woman with a pot on her head walks away to the left. In the right middle distance is a church with a tower. In the distance are houses.

Panel, 22½ inches by 31½ inches.

In the collection of Sir Richard Wallace, London.

In the Wallace Collection, London, 1908 catalogue, No. 17.

129. A Woman selling Fruit, and other Peasants. Sm. 36.
—A thatched cottage, built on the top of an old brick wall, stands on a hill to the right, with a flight of stone steps leading up to it. At the foot is a stone archway over a road, through which is seen the open distance. To the left is a large tree. By the archway is a woman selling fruit and vegetables. Another woman, carrying a child, converses with her ; behind her are two children at play. A grey horse approaches the archway. Above, at the cottage door, a woman is spinning. A man with a large basket comes down the steps. To the left are a pigstye and other rustic objects. "An excellent picture, painted in the artist's best time" (Sm.).

Panel, 24½ inches by 19½ inches.

Sales.—C. H. van Heemskerck, widow of A. Westerhoff, The Hague, August 26, 1782, No. 17 (300 florins).

Van Leyden, Paris, September 10, 1804, No. 71 (2950 francs, La Roche).

Rijnders, Brussels, 1821 (2056 florins).

In the possession of the London dealer T. Emmerson, 1829 (Sm.).

Sale.—Delessert, Paris, March 15, 1869, No. 68.

129a. The Spice-Dealer.

Panel, 14 inches by 10 inches.

Exhibited at Brussels, 1882, No. 179.

Sale.—E. Ruelens, Brussels, April 17, 1883.

129b. A Poultry-Dealer.—He halts at a cottage overgrown with vine. He carries a basket of poultry on his arm, and leads a little boy by the hand.

Panel, 5½ inches by 4 inches.

Sale.—G. Rothan, Paris, May 29, 1890, No. 247 (250 francs).

130. IN A COWSHED.—The light entering at a window on the left envelops the interior in warm light and shade. In the left foreground is a reddish-brown calf. To the right behind it is a cow at the manger. In front a woman sits on the ground, holding a yarn-winder. Behind her

to the right a peasant, seen from the back, bends over a basket. Behind him stands another man, and to the right, beside the first man, is a little boy. In front are two hens. In the right foreground is a pump.

Signed "Isaac —"; panel, 20 inches by 26½ inches.

Sale.—Freiherr von Fechenbach and others, Cologne, May 29, 1889, No. 54 (450 mark, Van den Burgh).

In the Weber collection, Hamburg, 1892 catalogue, No. 239.

Sale.—P. Mersch, Berlin, March 1, 1905, No. 77.

In the possession of the New York dealer L. R. Ehrich.

131. INTERIOR OF A STABLE.—In the right foreground a saddled horse stands at a manger. Behind it is a window with small panes, admitting the daylight. On the left a man with a shovel cleans the stable. At the back are a goat and a cart.

Signed in full, and dated 164— (1643, according to the Sedelmeyer and Beurnonville catalogues); panel, 15½ inches by 18½ inches.

Sales.—Albert Levy, London, June 16, 1876.

Baron de Beurnonville, Paris, May 6, 1881, No. 412.

In the possession of the Paris dealer Ch. Sedelmeyer.

In the collection of the late C. T. Yerkes, New York, 1904 catalogue, No. 73; sold, New York, April 7 and 8, 1910.

131a. Interior with a Cow being milked.

Sale.—(Supplementary) T. Stuyteling, Haarlem, April 26, 1768, No. 100 (13 florins, Laurens van der Vinne).

131b. A Woman milking a Cow in a Hut.

Signed in full, and dated 1645; panel, 18½ inches by 27 inches.

In the Ritterich collection, Leipzig, before 1860 (Parthey, ii. 210).

131c. A Woman milking a Cow in an Interior.—She sits on the left near an open door which admits the daylight. In the middle distance are two hens. Numerous domestic utensils lie around. [Pendant to 170c.]

Signed in full on a board in the left foreground, and dated 1642; panel, 15½ inches by 24 inches.

Sales.—F. E. Day de Rivet, Leyden, September 24, 1764, No. 5 (25 florins 10).

Soeterwoude, August 14, 1776, No. 13.

Georg Finger des Raths, Frankfort-on-Main, May 21, 1874, No. 50.

131d. Interior of a Stable.—At the manger are a reddish-grey horse and a bay horse. Some sheep lie near them. In the middle distance a peasant is getting fodder. In the right background is a cow.

Panel, 12 inches by 16½ inches.

Sale.—Forst and others, Cologne, December 13, 1899, No. 88.

132. INTERIOR OF A STABLE.—In the centre, at the manger, are two horses seen in a three-quarter view to the right from the back. To the left, in front of them, a peasant, seen in full face,

sweeps up some straw. In the right foreground lies a sheep; behind it stands a he-goat. [Similar to 133.]

Signed; panel, 11½ inches by 16½ inches.

Sale.—Arthur Kay of Glasgow, London, May 11, 1901, No. 95.

133. INTERIOR OF A STABLE.—With a bay horse, and a man sweeping up straw. In the corners are a cow and some sheep. [Similar to 132. Compare 311i.]

Signed on the left; panel, 12 inches by 16½ inches.

Sales.—Van der Meulen, Amsterdam, April 3, 1900, No. 71.

A. H. H. van den Burgh, Amsterdam, September 21, 1904, No. 28 (110 florins).

134. A GREY HORSE OUTSIDE A COTTAGE.—On the right is a brick cottage with a thatched roof. A man looks out at the half-door. To the left is a tree. At a trough in the centre stands a grey horse in profile to the left. Behind it is a boy. To the left of him a man bends over a pail. In the left background a figure comes forward. In the right foreground is a cock. A warm brown tone in the sky and landscape.

Signed in full on the right at foot; panel, 20 inches by 18 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, i. 454, and ii. 4.

Sales.—Comte de Watteville, Paris, July 12, 1779 (1200 francs).

Marquis de Changran, Paris, February 21, 1780 (1350 francs).

In the Wachtmeister collection, Wanas, Sweden, Goethe's 1895 catalogue, No. 50.

134a. A Stable with Two Horses at the Manger.—In front a man sweeps the floor; another man holds a shovel. The light enters at the door.

Panel, 10½ inches by 12 inches.

Sale.—Amsterdam, August 14, 1793, No. 213 (18 florins, D. Saportas).

134b. A Grey Horse.—It eats from a tub held by a boy. A man stands near.

Canvas, 12 inches by 10 inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 72 (4 florins 15).

134c. A Man on a Bay Horse.—He holds another horse by the bridle and waits while an old woman draws water for the animals.

Sale.—Paris, March 4, 1845, No. 69.

135. PEASANTS OUTSIDE A VILLAGE INN.—In the centre a man, helped by two others, shoes a grey horse. Children and adults look on. Beyond are houses and trees. Brownish tone. Catalogued as by A. van Ostade.

Signed in full, and dated 1645; panel, 23 inches by 35 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 128.

In the collection of Major Arthur Chambers, London.

135^{aa}. **A Smith shoeing a Horse.**—Near him are men selling mussels, and others.

Panel, 20½ inches by 26½ inches.

Sale.—N. Albrechts and others, Amsterdam, May 11, 1772, No. 104 (3 florins 5).

135^a. **A Smithy; Interior.**—A smith is at work.

Panel, 7½ inches by 7½ inches.

Sale.—A. Baron van Harinxma thoe Slooten, Amsterdam, September 9, 1839, No. 62 (5 florins 75, Harinxma).

135^b. **A Smithy at the Roadside.**

8½ inches by 10½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 79. Then in the collection of Miss Sacc, London.

135^c. **A Chimney-Sweeper in a Landscape.**

Panel, 6 inches by 5 inches.

Sale.—Amsterdam, June 13, 1809, No. 121.

136. **THE WOMAN WINDING YARN.** Sm. 21.—In a courtyard in the centre foreground sits a woman with a yarn-winder to the left of her, and a dog at her side. She converses with a man who stands to the right, and is seen half from the back and half in profile. Behind them is the large open door of a thatched stable overgrown with vine, in which a man is grooming a horse. By the right door-post lies a pig. To the left of the door are bushes, and behind them a gable roof.

Signed "— Ostade P."; canvas, 17½ inches by 14 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 112.

Engraved by Daudet in the Le Brun Gallery.

Sales.—Chevalier Lambert et Du Porail, Paris, March 27, 1787 (4000 francs, Le Brun).

Calonne, Paris, April 21, 1788 (3600 francs).

Destouches, Paris, March 21, 1794.

Paris, March 22, 1845, No. 28.

Marquise de Rodés, Paris, May 30, 1868 (Brussels Museum).

In the Brussels Museum, 1906 catalogue, No. 343.

137. **A Country Inn with Adjacent Houses.** Sm. 4.—A woman sits spinning. Two men, one of whom is seated, a horseman, a woman leading a child, and other figures are distributed about the picture.

Canvas, 38 inches by 49 inches.

Sales.—Comte Dubarry, Paris, November 21, 1774 (2310 francs).

Randon de Boisset, Paris, February 3, 1777, No. 119 (3605 francs).

Bocuf, Paris, 1782 (1200 francs, Le Brun).

137^a. **Interior with a Woman spinning.**—Other figures and accessories.

Panel, 16½ inches by 21½ inches.

Sale.—L. H. de Haze Bomme, Middelburg, December 15, 1803, No. 19.

137^b. **The Woman weaving.**—In a rustic barn sits a woman

holding a shuttle and conversing with an old man. Many accessories. Loose in style.

Circular panel.

Sale.—Amsterdam, August 23, 1808, No. 123 (3 florins, J. Spaan).

137c. The Weaver.—In a room a man sits weaving at a loom, while a woman winds yarn. With accessories.

Panel, 6 inches by $7\frac{1}{2}$ inches.

Sale.—Amsterdam, October 16, 1815, No. 75 (19 florins 10, Gruyter).

137d. A Linen-Weaver.—He sits weaving at his loom. Farther away is a woman nursing a child. With accessories.

Panel.

Sale.—L. van Oukerke, Haarlem, May 19, 1818, No. 25 (19 florins, Lamme).

138. A WOMAN SPINNING.—She sits in a barn spinning flax from a distaff which she holds between her knees. A man helps her. Two children play at her feet. In the background an old woman sits at a spinning-wheel.

Panel, 16 inches by 22 inches.

Sale.—Jos. Monchen of The Hague and others, Amsterdam, April 30, 1907, No. 141 (500 florins, Goedhart).

139. THE HOUSE OF A DENTIST.—With many figures.

In the Schloss, Meiningen.

140. A FAIR.—With a quack on his platform.

Oval.

Sale.—J. Gillott, London, April 19, 1872, No. 336 (£22 : 1s., Sedelmeyer). In the collection of M. Strauss, Vienna.

140aa. A Quack Doctor.

Sale.—Amsterdam, March 25, 1728, No. 67 (11 florins 15).

140a. A Quack Doctor.—He cries his wares. Peasants and women. Canvas.

Sale.—P. A. de Génestet, Amsterdam, August 23, 1831, No. 105 (3 florins, Leeffkens).

140b. The Dentist.

Panel, 14 inches by $16\frac{1}{2}$ inches.

In the Belvedere, Vienna, 1855—according to Parthey, ii. 210.

141. BRINGING IN THE HAY.—Outside a cottage stands a haywain drawn by a bay horse and a grey. A man unloads the hay. To the right are two children. Behind the cottage is a large clump of trees ; to the right is a willow.

Signed in full on the right ; panel, $14\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

In the Saint Pierre collection.

In an unknown Dutch collection, No. 27—according to a mark on the back.

In the possession of the Paris dealer F. Kleinberger.
In the collection of John Jaffé, Nice.

142. A Stream outside a Town.—In front a man leads two horses to the watering-place. Another man rides a horse in the water. Boys are swimming or dressing. Farther away are houses and trees. [Pendant to 80, which is dated 1645.]

Canvas, 36 inches by 46½ inches.

Sale.—Hendrik Twent, Leyden, August 11, 1789, No. 4 (180 florins, Coclers).

142a. A Cart and Grey Horse outside a Cottage.—Two peasants put a cask on the cart. Farther back are other figures and accessories.

Panel, 15½ inches by 22½ inches.

Sale.—A. Delfos and others, The Hague, June 10, 1807, No. 89.

142b. Scene outside an Inn.—Two butchers lead a steer. Various spectators.

Panel, 18 inches by 24 inches.

Sale.—Flörsheim and others, Berlin, April 29, 1902, No. 121.

142c. The Carcase of an Ox.—It hangs in a cottage.

Sale.—Heirs of Caspar Netscher, A. Schouman, and others, The Hague, July 15, 1749 (Terw. 57), No. 84—No. 225 in the original catalogue (15 florins).

142d. The Carcase of an Ox.—It hangs from a beam in a cottage. Two women clean the offal, and two children play with the bladder. Accessories.

Sale.—Amsterdam, June 21, 1797, No. 159 (22 florins 10, Spaan).

142e. The Carcase of an Ox.—It hangs from a beam in a slaughter-house.

Panel, 19 inches by 14 inches.

Sale.—Amsterdam, April 22, 1809, No. 98 (5 florins).

143. Killing a Calf. Sm. 15.—To the left is a cottage with a high vine-trellis extending to the right. A peasant leads a calf out at the door. Another man, standing back to the right, swings his axe to kill it. Several persons look on.

Panel, 14 inches by 16½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 106, 113, 284.

Engraved in the Poullain Gallery, No. 70.

Sales.—Poullain, Paris, March 15, 1780 (1070 francs).

Langraff, Paris, 1784 (899 francs).

Laborde, Paris, June 14, 1784 (800 francs).

Chevalier Lambert et Du Porail, Paris, March 27, 1787 (900 francs).

Amsterdam, July 13, 1799 (376 florins, Yver).

J. L. Laneuville, Paris, November 6, 1811.

143a. Killing an Ox.—On the right, outside an inn, two men kill an ox. Children and others look on. In the left distance, beyond a little copse, rise the towers of a village church.

18 inches by 25½ inches.

Sale.—Von Schauss-Kempfenhausen, Cologne, April 29, 1901, No. 76.

144. INTERIOR WITH A PIG'S CARCASE.—In the right centre a pig's carcase hangs on a ladder placed against a beam. On the beam are various kitchen utensils, baskets, pots, and vegetables. To the left are three children. A boy seated, and seen from the left and back in a three-quarter view, blows out the bladder. Another boy and a girl, seen almost in full face, look at him and smile. On the right an old woman, turned three-quarters right, sits by the fire, holding a spoon in her right hand. To the right, in front of her, is a large trough. In the left foreground are various utensils. On the right lies a dog gnawing a bone; a hen on the left watches him. A very characteristic example of the early period. [Compare 145.]

Signed in full on a piece of wood in front, and dated 1639; panel, 17½ inches by 26½ inches.

In the Electoral Gallery, Munich.

In the Augsburg Gallery, 1899 catalogue, No. 585.

145. The Pig's Carcase.—It hangs on a ladder in an interior. A woman in dark green sits by the fire, with a boy in a dark green hat. There is a vivid red in the carcase, and a paler red in the brick wall. Almost all the rest is brown and yellow, with a somewhat bluish tone. It is closely related to 144, and is probably of the same period.

In the Hölcher-Stumpf collection, Berlin, described by Max G. Zimmermann, 1908.

146. THE PIG'S CARCASE.—In a slaughter-house there are three figures on the right, and two children with a bladder farther back. Near them is the carcase. Good in quality.

Signed in full, and dated 1642; panel, 15 inches by 21½ inches.

In the collection of Prince Nicholas Esterhazy, bought by the Hungarian Government.

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 532 (old No. 282).

147. THE PIG'S CARCASE.—In the right centre of an interior a pig's carcase hangs on a ladder. In the right foreground are a pump and other accessories. On a cask to the left a woman, seen from the back, sits cleaning the entrails. A man, facing the spectator, watches her; he holds something in his left hand. To the right a dog gnaws a bone. In the background a man stands and another sits before the fire; both are seen from the back.

In the collection of the late George Rath, Budapest, 1895; but not mentioned in the 1906 catalogue.

148. THE PIG'S CARCASE.—It hangs on a ladder in a cottage. A woman, surrounded by children at play, makes sausages.

Signed at foot with the monogram ; panel, 7 inches by 9 inches.

In the Grand Ducal Museum, Darmstadt, 1885 catalogue, No. 381.

149. INTERIOR WITH A PIG'S CARCASE.—In a stable a butcher stands haggling with a woman. In the right background a maid-servant scours kitchen utensils.

Signed in full ; panel, 14 inches by 19 inches.

In the collection of M. Neven, Cologne, sold March 17, 1879 ; but not mentioned in the sale catalogue.

In the collection of Alfred Thieme, Leipzig, who gave it to the Museum in 1886.

In the Leipzig Museum, 1903 catalogue, No. 565.

150. THE PIG'S CARCASE.—It hangs on a ladder in a barn. To the right are pots and a chest, near which is a man. On the left, by the carcase, are three children ; one blows out the bladder. In the left background two other figures are by the hearth. In a warm brown tone, recalling very forcibly the early work of Adriaen van Ostade.

Signed in full, with an illegible date ; panel, 13 inches by 18 inches.

Acquired in 1890 by the London dealer Martin Colnaghi.

In the collection of the late Alfred Thieme, Leipzig, 1900 catalogue, No. 62—W. Bode's introduction, p. 31.

151. THE PIG'S CARCASE.—In the interior of a cottage a pig's carcase is stretched on a ladder leaning against the left wall. In front of it, to the left, is a door, with the upper half open. In the right background a woman, seen half from the back and half from the right, bends over a tub. Behind her to the right a man stands up. To the right, in front of this group, three children watch a fourth who blows out a bladder.

Signed in full, and dated 1645— or 1643 ; panel, 22½ inches by 20 inches.

Given to the Museum by Alexandre Leleux, 1873.

In the Lille Museum, 1893 catalogue, No. 582 (old No. 403).

152. KILLING A PIG.—Outside a house. Small figures. Cloudy sky.

In the Nîmes Museum, Gower collection, No. 138.

153. A Pig's Carcase.—It hangs from a ladder placed against the outer wall of a cottage. Two men, one of whom holds a knife in his teeth, remove the entrails. On either side are two children. By the cottage to the right is a man drinking from a small jug with a handle. In the left distance is a village with a church-tower. A fine little sketch.

Signed in full ; panel, small.

Mentioned by Olaf Granberg, *Les Collections Privées de la Suède*, 1886, i. 213, No. 364.

In the Steenbock collection, Stockholm.

153a. A Pig's Carcase.—On a ladder.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 264.

153b. A Pig's Carcase.—It hangs on a ladder in a cottage. Near it are children.

31 inches by 24½ inches.

Sale.—B. Cronenburgh and others, Amsterdam, March 22, 1762, No. 31 (29 florins, Palthe).

153c. A Pig's Carcase.—It hangs from a ladder in a cottage. Two children play with the bladder. Accessories. Good and natural.

18 inches by 14 inches.

Sale.—Amsterdam, March 20, 1764, No. 240 (5 florins 5).

153d. Killing a Pig.

Sale.—G. van Oostrum and others, The Hague, September 23, 1765, No. 142 (1 florin 16).

153e. The Pig's Carcase.—In a cottage a peasant scrapes a pig's carcase. Various spectators. Excellent and natural in treatment.

Panel, 23 inches by 30 inches.

Sale.—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 73 (25 florins, Fouquet).

153f. A Cottage at Killing-Time.—Various figures and accessories, 16 inches by 22 inches.

Sale.—Amsterdam, July 17, 1775, No. 103.

153g. The Pig's Carcase.—In the centre of an interior seven persons clean a pig's carcase, seen in full light.

Panel, 14½ inches by 20 inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 90 (56 florins).

153gg. A Pig's Carcase.—It hangs on a ladder outside a cottage. The butcher hacks at it. Some children look on. [Pendant to 153ggg.].

Panel, 19½ inches by 25½ inches.

Sale.—Amsterdam, August 7, 1776, No. 112 (31 florins).

153ggg. A Pig's Carcase outside a Cottage.—[Pendant to 153ggg.].

Panel, 19½ inches by 25½ inches.

Sale.—Amsterdam, August 7, 1776, No. 113 (9 florins 5).

153gggg. A Pig's Carcase in an Interior.—With figures.

Panel, about 9 inches by 7 inches.

Sale.—J. Clemens, Ghent, June 21, 1779, No. 198.

153h. A Pig's Carcase.—In a cottage it hangs on a ladder. Near it are a tub, an earthenware jug, and other accessories. Peasants clean portions of the carcase in a cask.

Panel, 17½ inches by 14 inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 279 (19 florins, W. Schouten).

153i. A Pig's Carcase.—In an interior it hangs on a ladder. A butcher hacks at it. Children play with the bladder. Candlelight.

Panel, $8\frac{1}{2}$ inches by 7 inches.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 241 (9 florins 10, Van der Schley).

153j. A Pig's Carcase.—Butchers clean it. Other figures at the side.

Panel, 14 inches by 20 inches.

Sale.—J. F. Beschey, Antwerp, August 21, 1786, No. 181 (61 florins 5, Bakker).

153k. A Pig's Carcase outside a Cottage.—A butcher cleans it. Spectators and children. Loosely painted.

Panel, 13 inches by 17 inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 258 (3 florins 5, Spaan).

153l. A Pig's Carcase outside a Cottage.—The butchers clean it. Near them are children. Natural and vigorous in style.

Panel, 12 inches by 12 inches.

Sale.—Amsterdam, December 6, 1797, No. 28 (4 florins, Van Dijl).

153m. Butchers cleaning a Pig's Carcase.—Ten figures. Fine light and shade.

Sale.—Antwerp, August 21, 1800, No. 69.

154. A Pig's Carcase.—It hangs from a ladder in a cottage kitchen. Near it is a dog. At the back is a man. On one side of the foreground are two boys. One holds a stick and looks back; the other, standing opposite him, has blown up the bladder. On the other side, near the pig, is a wooden bench with a cloth and a broom. At the back is a basket of utensils. Kitchen utensils are on the floor and wall and hang from the ceiling.

Panel, $9\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 79 (100 florins, Molemans for Van der Werff of Haarlem).

154a. A Pig's Carcase.—It hangs on a ladder in a cottage. A woman cleans the utensils. A child, a dog, and accessories.

Panel, $10\frac{1}{2}$ inches by 8 inches.

Sales.—P. van der Santheuvel, Dordrecht, July 23, 1810, No. 41.

P. van der Santheuvel and J. van Strij, Dordrecht, April 14, 1816, No. 36.

154b. A Pig's Carcase.—It hangs on a ladder in an interior. A man and woman clean it. Farther away are boys.

Panel.

Sale.—H. D. G. de Maree and W. Horstink, Haarlem, May 12, 1817, No. 126.

154c. A Pig's Carcase.—It hangs on a ladder in an interior. Children play with the bladder.

Panel, 22 inches by $19\frac{1}{2}$ inches.

Sale.—E. van der Schaft, Amsterdam, April 19, 1819, No. 11 (70 florins, Van der Willigen).

154d. A Pig's Carcase.—It hangs on a ladder in a barn. Near it are a butcher and a woman at a tub. Farther back children play with the bladder. Domestic utensils and other accessories.

Panel, 15 inches by 11½ inches.

Sales.—Amsterdam, August 10, 1785, No. 249 (44 florins, Roelofs).

(Supplementary) J. Roelofs, Amsterdam, March 8, 1824, No. 260 (7 florins).

154e. A Pig's Carcase.—It hangs on a ladder in a cottage. A man looks at it. A woman stands at a tub washing the entrails. Children play with the bladder.

Sale.—D. G. van den Burgh van Kronenburg, Loenen, September 6, 1824, No. 82 (77 florins, Spruit).

154f. A Pig's Carcase.—It hangs on a ladder in a rustic stable.

Panel, 16 inches by 19½ inches.

Sale.—Amsterdam, May 14, 1832, No. 120 (30 florins, Ravenswaay).

154g. A Pig's Carcase.—On a ladder in an interior.

Signed in full.

Sale.—J. van den Bergh, Amsterdam, July 15, 1833, No. 423.

154h. A Pig's Carcase.—It hangs on a ladder in a cottage. A woman and two children.

Panel, 19 inches by 14 inches.

Sale.—W. J. Schellink and others, Rotterdam, April 24, 1834, No. 52 (16 florins, Dijkshoorn).

154i. A Pig's Carcase.—It hangs from a ladder in a barn.

Sale.—Haarlem, July 20, 1835, No. 66.

154j. A Pig's Carcase.—It hangs on a ladder in the foreground of a cottage interior. Two persons are busy cleaning the flesh.

Panel, 17½ inches by 14 inches.

Sale.—Baronesse de Pagniet, Utrecht, July 26, 1836, No. 18 (41 florins, Sala).

154k. A Pig's Carcase.—It hangs on a ladder in a cottage. In front the butcher, holding a knife, watches his wife stuffing a sausage. Two children play with the bladder.

Panel, 14½ inches by 19 inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 262.

154l. A Pig's Carcase.—It hangs on a ladder in a rustic stable. Two figures and accessories.

Panel, 18 inches by 24½ inches.

Sale.—François van Harencarspel Eckhardt and others, Amsterdam, August 15, 1842, No. 194 (13 florins 25, Anderson).

154m. Peasants killing a Pig near a Thatched Cottage.

Panel, 11½ inches by 10 inches.

Sale.—Steyaert, Paris, March 14, 1843, No. 44.

155. A Pig's Carcase.—On a ladder. Near it are a peasant and children.

Panel, 23 inches by 20 inches.

Sale.—J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 164 (99 florins, De Lelie).

155a. A Pig's Carcase.—It hangs on a ladder in an interior.

Sale.—B. de Harde Swart and others, Amsterdam, November 16, 1847, No. 236 (13 florins, Engelberts).

155b. Flemish Butchers.—A composition with five figures.

Sale.—Bertrand, Paris, November 13, 1855, No. 138.

155c. A Pig's Carcase.—It hangs in the foreground of an interior. Signed in full; panel, 22½ inches by 15 inches.

Sale.—Count von Brabeck and Count Andreas von Stolberg, Hanover, October 31, 1859, No. 190.

155d. A Pig's Carcase.—On a ladder.

Signed in full.

Sale.—Amsterdam, August 21, 1860, No. 308.

155e. A Pig's Carcase.—It hangs from a ladder in a cottage. The carcase is opened, showing the entrails. A man cuts the joint of the leg. On the right are a pot of blood, a cask, an axe, tubs, jugs, blocks, a knife, and a cabbage. On the ground to the left is a large bottle. At the back two children play with the bladder.

Panel, 19½ inches by 25½ inches.

Mentioned by Descamps, ii. 180.

In the Van Bremen collection.

Sale.—Count Koucheleff-Besborodko of St. Petersburg, Paris, June 5, 1869, No. 23.

156. A Pig's Carcase.—It hangs on a ladder in a cottage. An old woman, bending over a cask, washes the entrails. A man standing near prepares them. Three grotesquely dressed children play with the bladder. A dog near them eats some of the flesh. Nearer the front three hens pick up scraps.

Signed in full; panel, 16 inches by 19 inches.

Sale.—Baron H. von Mecklenburg, Paris, March 12, 1870, No. 29 (2650 francs).

157. Killing a Pig.—Outside the door of a cottage a peasant on the threshold has cut the throat of a pig. A woman catches the blood. Round them are a group of spectators.

Signed in full, and dated 1644; oval panel, 8 inches by 6 inches—or the reverse.

In the Lefebvre collection, Tournai, No. 31.

Sales.—Piérard of Valenciennes, Paris, March 20, 1860, No. 63 (930 francs).

L. Cottreau, Paris, May 30, 1870, No. 8.

157a. A Slaughter-House.

Signed in full; panel, 12½ inches by 12 inches.

Sale.—A. Pachner von Eggenstorf, Vienna, December 14, 1870, No. 16.

157b. A Slaughtering-Place.

Panel, 24 inches by 18 inches.

Sale.—Amsterdam, March 28, 1876, No. 34.

157c. A Pig's Carcase.—It hangs from a ladder placed against the wall near the fireplace. A butcher, conversing with a woman, puts a cloth over a basket full of scraps. A saucepan and a rope of onions hang on the wall. At the back are three children.

Oval panel; 12½ inches by 11 inches.

Exhibited at Brussels, 1882, No. 179.

Sale.—E. Ruelens, Brussels, April 17, 1883, No. 208.

158. Killing a Pig.—A peasant cuts a pig's throat. An old woman catches the blood in an earthenware pot. Children look on.

Panel, 9½ inches by 8½ inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1885-6*, p. 263.

Sales.—B. Ocke, Leyden, April 21, 1817, No. 94 (65 florins, Van Leen).

Auguste Courtin, Paris, March 29, 1886 (2500 francs).

158a. The Pig's Carcase.—The carcase, cut open, hangs on a ladder in the left foreground of a barn. In the right background stand two children playing with the bladder. To the left of them is a window.

Signed in full, and dated 1642; panel, 24 inches by 18 inches.

Exhibited at Düsseldorf, 1886, No. 377.

Sale.—Ittenbach of Burg Gymnich, Cologne, November 8, 1898, No. 91.

158b. A Pig's Carcase.—In an interior. Children look at it.

Panel, 10½ inches by 8 inches.

Sale.—Delitt and others, Cologne, February 5, 1900, No. 85.

158c. Killing a Pig.—A family has assembled outside a cottage to see a pig killed.

Panel, 11 inches by 13½ inches.

Sale.—Flörsheim and others, Berlin, April 29, 1902, No. 44.

159. A Slaughtering Feast.—Outside a cottage. Peasants and children. Fifteen figures. It seems genuine; brown tone. If it is not by Isack, it is an early work of Adriaen van Ostade.

Panel, 19 inches by 25 inches.

Sale.—Sir W. R. Williams and others, London, November 28, 1903, No.

35 (£73 : 10s., Colnaghi).

160. A PIG'S CARCASE.—It hangs on a ladder placed against the wall. The bloodless white flesh contrasts vividly with the brownish-grey

interior of the barn. In a dark corner to the left two boys play with the bladder.

Panel, $16\frac{1}{2}$ inches by 11 inches.

Exhibited at Düsseldorf, 1904, No. 358.

Sale.—Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 112 (370 florins, Boehler for Lanz).

161. KILLING A PIG.—Outside a cottage.

In the Goldschmidt collection, Frankfort-on-Main, No. 59; it was not in the sale, Vienna, March 11, 1907.

161a. The Pig's Carcase.—It hangs on a ladder in the right foreground of a barn. Near it are a large tub full of fragments of flesh, a smaller trough, a bowl for the blood, brushwood, an empty pan, and various odds and ends. Near these is a little dog with a large bone. In the middle two boys play with the bladder. The light enters at a door on the left, through which is seen a landscape with a windmill and a stream in front.

Panel, 26 inches by 22 inches.

Sales.—Amsterdam, July 13, 1790, No. 88.

J. D. Nijman, Amsterdam, August 16, 1797, No. 202 (40 florins).

Munich, December 10, 1907, No. 4.

161b. Killing a Pig.—In an interior a peasant kneels on a pig whose throat he has just cut. A woman seated on the left catches the blood in a pan. Two men standing and some children look on.

Signed in full; panel, 24 inches by $15\frac{1}{2}$ inches.

Sale.—Paris, March 23, 1908, No. 34.

162. A Village School with Children.—A forged signature on the left at foot.

Panel, $7\frac{1}{2}$ inches by 10 inches.

In the Zschorn collection, about 1800.

In the Göttingen University Gallery, 1905 catalogue, No. 82.

163. A School.—With small figures.

In the collection of Prince Jussupoff, St. Petersburg.

164. A SCHOOL WITH MANY CHILDREN.—To the right is the master with several children; in the left background are many others.

Signed in full on the wall, and dated 164—; panel, 17 inches by 22 inches.

In the collection of Sir F. Cook, Bart., Richmond, Surrey.

164a. A Village School.

Sale.—G. van Oostrum and others, The Hague, September 23, 1765, No. 181 (4 florins 2).

164b. A Schoolroom.—The master and children.

Panel, $14\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

Sale.—P. van Eyk, Leyden, November 28, 1769, No. 47 (8 florins 10, Vijgh).

164c. **A Village School.**—With several children.

Panel, 13½ inches by 20 inches.

Sale.—Amsterdam, April 27, 1774, No. 110.

164d. **A School of Boys and Girls.** Sm. 29.—[Pendant to 318j.]

Circular panel, 7 inches across.

Sale.—Destouches, Paris, March 21, 1794.

164e. **A School.**—A village schoolmaster with several pupils, one of whom receives a blow. Masterly in treatment.

Panel, 13 inches by 16 inches.

Sale.—D. Mansveld, Amsterdam, August 13, 1806, No. 138 (5 florins 5).

164f. **A Village School.**—In a large room children sit in rank and file. The schoolmistress strikes a girl.

Panel, 12 inches by 11 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. A 64.

164g. **A Village School.**—With twenty-five children.

Panel, 13 inches by 17 inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 96 (25 florins 10, Loef).

165. **A School.**—A master teaching children.

Panel, 10 inches by 9 inches.

Sale.—F. Kamermans, Rotterdam, October 3, 1825, No. 44 (166 florins, Loef).

165a. **A Village Schoolmaster.**—He is teaching two boys.

9 inches by 8 inches.

Sale.—O. Reijers, Arnhem, August 6, 1827, No. 77 (10 florins, Van der Vlis).

166. **A Village Schoolmaster.**—He is teaching his pupils.

Panel, 10 inches by 9 inches.

Sale.—W. A. Verbrugge, The Hague, September 27, 1831, No. 43 (173 florins, Meintzen).

166a. **The Writing-Lesson.**

Sale.—Parks, Brussels, May 4, 1835, No. 196.

166b. **A School.**—A good picture.

Sale.—Parks, Brussels, May 4, 1835, No. 249.

167. **Village School Children.**—With their master they warm themselves at a fire burning under the trees outside a cottage, at night. Some children go into the neighbouring wood for faggots.

Panel, 11 inches by 10 inches.

In the St. Victor collection, Paris, No. 194.

Sale.—Paris, March 22, 1845, No. 29 (660 francs).

167a. A Village School.

Panel.

Exhibited at Utrecht, 1857, No. 50.

Then in the collection of F. Kayser, Utrecht.

168. A Village School.—More than fifty figures.

Signed in full, and dated 1641; panel, 19½ inches by 30 inches.

In the collection of Von Krane-Matena, Darmstadt, 1862 (Parthey, ii. 209).

169. A Village School.—With forty-three figures. Among the pupils are children and old men. Their faces show attention or stupidity and ingenuousness. There are several groups linked together. The sunlight gives the scene a warm and translucent tone.

Panel, 15½ inches by 24 inches.

Sales.—De Burtin, Brussels, July 21, 1819, No. 124.

Ruelens, Brussels, April 17, 1883, No. 205.

170. A COTTAGE INTERIOR.—A man sits, facing the spectator. He holds a pot of broth between his knees and feeds three children with a spoon. Farther away are two women seen from the back. Not very good, but apparently genuine.

Panel, 6 inches by 8 inches.

In the Aix Museum, Provence, 1900 catalogue, No. 327.

170a. A Cottage Interior.—A man sits, holding a little child in his arms and feeding it with broth. A woman dries clothes by the fire. Another child kneels, eating broth.

Panel, 8 inches by 9 inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785 (34 florins, Huybrechts).

170b. A Cottage Interior.—A man stands by the fireside. A woman gives a child broth. A boy drinks; another boy plays with a dog. A copy by Isack after Adriaen van Ostade.

Panel, 20 inches by 14 inches.

Sale.—Rotterdam, June 9, 1828, No. 34.

170c. Children at Play in a Barn.—Baskets, lanterns, and other utensils are strewn about. To the right are three children at play. In front are two hens. Through an open door at the back is a view of the country. [Pendant to 131c.]

Signed in the centre at foot, and dated 1642; canvas, 15½ inches by 24 inches.

Sales.—F. E. Day de Rivet, Leyden, September 24, 1764, No. 6 (26 florins).

Soeterwoude, August 14, 1776, No. 12.

Dr. Goldsmidt, Paris, February 27, 1869, No. 57 (475 francs, Almand).

171. A Barn with Three Children.—A large and lofty interior with various objects. In front are a broken wheel and some hens. To

the left the sunlight enters at an open door. In the centre of the middle distance sits a boy with his back to the spectator. Beside him to the left sits a girl who speaks to him. Behind her another boy stands bending over her.

Signed in full on the right at foot, and dated 1642; panel, 16 inches by 24 inches.

Sale.—F. Zschille, Cologne, May 27, 1889, No. 76.

172. A COTTAGE ROOM.—In the wall to the right is a window. In the centre is a staircase. In front of it to the left a peasant sits on a wicker chair in a three-quarter view to the right. He is cleaning the hair of a child standing before him. On the left top of the picture lies a dog. At the back are three figures by the fireside. [Pendant to 257.]

Signed at the lower edge "— van Ostade," and dated 1641; oval panel, 16 inches by 21½ inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 376.

173. A MOTHER CLEANING HER CHILD'S HAIR.—In a barn. To the right is a man with a pail. To the left of the woman is a boy at play. Farther away are a dog and a hen. On the right is a view outside.

Signed in full in the left centre; panel, 14 inches by 13½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1887, No. 98.

In the collection of Miss Ethel Mortlock, London.

In the collection of John G. Johnson, Philadelphia.

173a. A Woman cleaning a Man's Hair.—In an interior. Panel, 11½ inches by 15 inches.

Sale.—B. C. Thienpont, The Hague, March 28, 1778, No. 58.

174. A Man seated cleaning a Child's Head.—In a cottage interior. To the left is a dog. Farther away are three figures before the fire. Various domestic accessories.

Panel, 13½ inches by 18½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 140 (98 florins—with No. 141 of the sale—Beckmans Leutzgen).

174a. A Woman cleaning her Child.—At the open door. 18 inches by 15½ inches.

Sale.—Leyden, August 26, 1788, No. 112 (21 florins, De Marec).

174b. A Woman combing a Boy's Hair.—[Pendant to 211k.] Circular panel.

Sale.—M. S.—, Rotterdam, December 3, 1817, No. 8 (60 florins, with pendant, Lelie).

174c. A Woman cleaning a Man's Head.—In an interior. Panel, 10½ inches by 11½ inches.

Sale.—Amsterdam, October 30, 1823, No. 191 (1 florin 10).

175. An Old Woman combing an Old Toper's Hair.—In a cottage interior. He sits at her feet. Behind her another old man stands looking into a beer-jug. On the left a little boy eats broth.

Panel, 8 inches by 9 inches.

Sales.—Van Saceghem of Ghent, Brussels, June 2, 1851, No. 77 (370 francs, Chapuis).

J. J. Chapuis, Brussels, December 1865, No. 297.

175a. An Old Woman combing a Man's Hair.—In a cottage an old woman combs a man's hair. He leans on her lap. Three other figures.

10 inches by 14 inches.

Sale.—Wedewer, Cologne, May 1, 1899, No. 170.

175b. Baking Cakes.—In a barn an old woman bakes cakes for a numerous household.

Panel, 14 inches by 13 inches.

Sale.—W. Rijers, Amsterdam, September 21, 1814, No. 120 (26 florins, Mettenbrink).

175c. Baking Cakes.—In a cottage room a woman bakes cakes for her household.

Panel, 12½ inches by 16 inches.

Sale.—F. Kamermans, Rotterdam, October 3, 1825, No. 41 (60 florins, Schilders).

175d. A Cottage with a Woman baking Cakes.—Children sit round her.

Panel, 13 inches by 10½ inches.

Sale.—C. M. Drekman, Amsterdam, April 14, 1857, No. 69.

176. INTERIOR OF A COTTAGE.—On the left two old peasants and three children sit by the fireside. On the right a man comes down a staircase. In front are a dog and various domestic utensils and farm-tools. The vivid light of the morning sun enters at a little window on the left. A good and attractive picture.

Signed in full, but indistinctly (and dated 1641, according to Parthey); panel, 17½ inches by 25 inches.

In the collection of Dr. Lombard, Liège, 1857.

In the Suermondt collection, Aachen, 1874.

Lent by the Royal Museum, Berlin, 1884.

In the Suermondt Museum, Aachen, 1883 catalogue, No. 203.

177. A PEASANT FAMILY.—A woman winding yarn, a man, and two children.

Exhibited in the Hoogendijk Exhibition, Rotterdam, 1899, No. 25.

In the Hoogendijk collection, The Hague, No. 106.

178. INTERIOR OF A STABLE.—In the left foreground are a man and a child by a fire.

In the collection of C. T. D. Crews, London.

179. TWO MEN, A WOMAN, AND A CHILD IN A MILL.—In the centre sits a man smoking a pipe, with his feet on a stool and his left arm resting on a cask serving as a table. To his left sits a woman holding the handle of a jug on the cask. To the right of them sits a child. In front stands another man with his back to the spectator; he wears ragged breeches, an old doublet, and a white cap, which suggests that he is the miller. To the left are a tub of grain, a trough, a washing-bowl, and an earthenware jug. In the left foreground is an overturned basket with a white flap; on it are a stick and a spinning-wheel. Yellowish tone.

Panel, 14 inches by 13½ inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 406.

179a. A Woman kneading Dough.

11 inches by 8½ inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 494), No. 194 (15 florins 15).

179b. Two Peasants churning.

8½ inches by 7 inches.

Sale.—Van Eversdijck, The Hague, May 28, 1766 (Terw. 532), No. 64 (20 florins 5, Lemmens).

179c. A Woman cleaning a Fish.

18 inches by 15 inches.

Sale.—Thomas Schwencke, The Hague, October 6, 1767 (Terw. 643), No. 3 (49 florins 10).

179d. A Cottage Interior.—A woman sits by the fire. A man stands.

Panel, 14 inches by 13½ inches.

Sale.—Amsterdam, June 13, 1770, No. 69 (11 florins).

180. Interior of a Cottage. Sm. 8.—A woman rocks a child. A peasant sits near her.

Panel, 16 inches by 13 inches.

Sale.—Prince de Conti, Paris, March 15, 1779 (712 francs).

181. A Woman soaping Linen. Sm. 9.—With a man warming himself. [Pendant to 182.]

Panel, 12 inches by 16 inches.

Sale.—Prince de Conti, Paris, March 15, 1779 (1300 francs, with pendant).

182. An Old Man by the Fireside. Sm. 10.—With a woman washing a child. [Pendant to 181.]

Panel, 12 inches by 16 inches.

Sale.—Prince de Conti, Paris, March 15, 1779 (1300 francs, with pendant).

182a. Two Old People by the Fireside.—An old man and an old woman sit by the fire in an interior. Accessories.

Panel, 7 inches by $3\frac{1}{2}$ inches (? $7\frac{1}{2}$ inches).

Sale.—Amsterdam, April 17, 1783, No. 184 (10 florins 50, Yver).

182b. A Cottage Interior.—A peasant seated at table, a woman, and two children standing.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 242 (4 florins 5, Bijen).

182c. A Woman scraping Roots.—With several children in an interior.

Sale.—P. Trip, Amsterdam, February 26, 1787, No. 27.

182d. An Old Woman near a Pump.—In a rustic barn.

Panel, 14 inches by 11 inches.

Sale.—Amsterdam, April 17, 1809, No. 71 (1 florin 5, Gruyter).

182e. Peasants drinking.—Peasants and a woman in an interior at a table on which lies a ham. A child sits at the side.

Sale.—Amsterdam, April 14, 1813, No. 19 (10 florins 10, Numan).

182f. A Woman nursing a Child.—In an interior. Farther away boys play with a bladder.

Panel.

Sale.—H. D. G. de Maree and W. Horstink, Haarlem, May 12, 1817, No. 127.

182g. A Domestic Quarrel.

Panel, $6\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 98.

182h. A Woman threading a Needle.—With many cooking utensils.

Panel, 14 inches by 12 inches.

Sale.—F. Kamermans, Rotterdam, October 3, 1825, No. 42 (26 florins 10, Baranowsky).

182i. A Cottage Kitchen.—Three peasants drink at a table. A woman, surrounded by her children, cooks the food.

Panel, 8 inches by $11\frac{1}{2}$ inches.

Sale.—B. Beeckman, Rotterdam, June 9, 1828, No. 22 (70 florins, Chaplin).

182j. A Domestic Scene.—In the middle of a barn, lighted from the door, children are at play. A man behind them makes up a bed. At the back is another room with a woman at work.

Panel, $23\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Sale.—Danoot, Brussels, December 22, 1828, No. 49.

182k. A Cottage Interior.—A woman washes at a tub. A boy cuts bread for a little child.

Panel, 7 inches by $5\frac{1}{2}$ inches.

Sale.—Bugge, Copenhagen, August 21, 1837, No. 37.

1821. Interior with Two Peasants.—A man with a pipe in his hand sits on a chair near the fire. Another man, who is behind him, holding a jug, looks at him.

Panel, 10 inches by $7\frac{1}{2}$ inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 259.

182m. Interior with Two Figures.—A peasant seated at a table takes off his cap, as a woman offers him a glass.

Panel, 10 inches by $7\frac{1}{2}$ inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 260.

183. Interior of a Dutch Cottage.—Men, women, and child warm themselves and drink.

Panel.

Sale.—Comte de Turenne, Paris, May 17, 1852, No. 65 (235 francs, Auguiot).

183a. A Peasant Family.

Panel, $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 67.

183b. Peasants at the Fireside.

In the Royal Palace, Schleissheim, 1859 (Parthey, ii. 210); but no longer there.

184. A Domestic Scene.—An old cottage room, lighted by the open half-door and a window above it, is being swept by a woman. On the right are a woman with an infant and a child in front of a fire. Near the door are accessories, among them an earthenware pot and plate on a bench. In the right foreground are farm-tools and a horse's skull; to the left are baskets and bundles.

Panel, $13\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—Piérard of Valenciennes, Paris, March 20, 1860, No. 62 (760 francs).

184a. A Cottage Interior.—In the foreground of a thatched cottage, with beams supporting the roof, sits an old woman patching a garment. In front of her a man caresses a dog. Another peasant stands drinking from a pot. At the back are a pump and an archway. On the floor lie cooking utensils.

Sale.—M——, Paris, March 26, 1866, No. 146.

184b. A Domestic Scene.—In an interior a peasant sits by the fire, holding on his knee a half-naked child. A cat lies at his feet. A child sits on the floor to the right, playing with a brush.

Signed in full to the right on a board; panel, 12 inches by 10 inches.

Sale.—Frau A. Brentano, Frankfort-on-Main, April 4, 1870, No. 51.

184c. Two Peasants by the Fireside.—In a cottage with roof-beams. On the floor in front lie boards, pots, and vegetables.

Sale.—Saint-Rémy, Paris, April 26, 1870, No. 127.

184*d*. **A Domestic Scene.**—In an interior are a woman washing, a man playing the triangle, and a child.

Panel, 11 inches by $9\frac{1}{2}$ inches.

Sale.—B. G. Roelofs, Amsterdam, April 2, 1873, No. 14.

184*e*. **A Grey-Haired Peasant Couple by the Fireside.**—The old man holds a pipe. Near them is a cradle.

Signed with the monogram; panel, $14\frac{1}{2}$ inches by 12 inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 206.

185. **A PEASANT FAMILY.**—In an interior an old woman washes, and an old man sharpens a knife. At the back are three children at play.

$15\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

Sale.—Philips-Neven, Cologne, March 24, 1892, No. 94 (470 mark).

186. **The Interesting Picture.**—A man and woman seated on a wooden bench look at a picture. Behind them is another figure. Near the old woman is a little girl. Behind her is a child being fed. In front a toper raises his glass and sings.

Signed on the right at foot, in half-erased letters; panel, $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

In the Boissière collection.

Sale.—Martinet, Paris, February 27, 1896, No. 34.

186*a*. **A Domestic Scene.**—In a poorly furnished cottage interior an old woman sews. A peasant, seated with a dog on his knee, fills his pipe. Another man stands drinking from a jug.

Panel, $9\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sale.—Delitt and others, Cologne, February 5, 1900, No. 50.

187. **A PEASANT FAMILY.**—In a large barn. A woman washes celery. She is surrounded by her three children, her husband, and her son. Various accessories on the floor.

Panel, $12\frac{1}{2}$ inches by 16 inches.

Sale.—V. Phaland and others, Amsterdam, April 24, 1906, No. 104 (630 florins, Goedhart).

188. **PEASANTS AT TABLE IN A BARN.**—Some think it an early work by Adriaen, but the signature seems to be genuine.

Signed indistinctly on the right; panel, 11 inches by 15 inches.

Exhibited at Leipzig, 1889, No. 175.

In the collection of Alfred Thieme, Leipzig.

In the collection of Julius Otto Gottschald, Leipzig, 1901 catalogue, No. 21; bequeathed to the Town Museum in 1903.

In the Leipzig Town Museum, Gottschald bequest, 1903 catalogue, No. 800.

188*a*. **Peasants eating and drinking in a Room.**

Panel, 9 inches by 13 inches.

Sale.—F. I. Dufresne, Amsterdam, August 22, 1770, No. 310.

189. Peasants at Table.—Three peasants, a woman, and a child are at table in a room.

Panel, 9 inches by 11 inches.

Sale.—Kien van Citters, Amsterdam, August 21, 1798, No. 53 (116 florins 10, Josi).

189a. Interior with Peasants eating, drinking, and smoking.
10 inches by 14 inches.

Sale.—Amsterdam, August 6, 1816, No. 59.

189b. Peasants eating, drinking, and smoking.—In an interior.

Sale.—Ph. van der Schley and D. du Pré, Amsterdam, December 22, 1817, No. 78 (14 florins, Brondgeest).

189c. Peasants eating and drinking.—In an interior.

Panel, 9 inches by 13 inches.

Sale.—J. F. Sigault, Amsterdam, December 3, 1833, No. 153 (10 florins 50).

189d. Peasants at Table.—Near the fireside two peasants and a woman with an infant on her lap sit at table. The light enters at a window. Various household utensils.

Panel, 14 inches by 18 inches.

Sales.—Fisciau (?), Amsterdam, August 30, 1797, No. 168 (30 florins).

A. Hulsen, Amsterdam, May 2, 1854, No. 79.

189e. Peasants at Table.

In the Royal Palace, Schleissheim, 1862 (Parthey, ii. 210); but no longer there.

189f. The Interrupted Breakfast.

Panel, 6 inches by 13 inches.

Sale.—Baron de S——, Paris, May 3, 1869, No. 46.

190. PEASANTS AT TABLE.—In a barn three peasants, a woman, and two children are at table. One man has carved a ham. The little girl sits on the floor, eating her soup with a spoon.

Panel, 10 inches by 12 inches.

Sale.—Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 113 (1150 florins, Wente).

191. THE CONVERSATION.—In the centre of a cottage room, lighted from a window on the left, sits a woman at her spinning-wheel. She speaks to a man standing before her to the left, and gesticulating wildly. In the right background sits a woman by the fireside.

A small round picture.

In the Cologne Museum, 1902 catalogue, No. 700.

191a. Five Peasants conversing.

Sale.—Van der Meir, Antwerp, June 23, 1755 (Terw. 135), No. 21 (23 florins).

192. Interior with Peasants and a Woman.—The peasants sit by the fire. The woman stands, conversing with one of them.

14½ inches by 12½ inches.

Sale.—R. H. de Wetstein and others, Haarlem, March 23, 1810, No. 9 (190 florins).

192a. An Interior.—In a cottage a peasant leans on a woman. Another man stands, speaking to them.

Panel, 12 inches by 11 inches.

Sale.—Boymans, Rotterdam, August 31, 1811, No. A 63.

192b. Peasants conversing.—In an interior.

Panel, 10 inches by 12½ inches.

Sale.—Amsterdam, July 11, 1836, No. 106.

192c. Outside a Cottage.—Two men and a woman conversing with children.

Panel, 14 inches by 12½ inches.

In the Hohenzollern-Hechingen collection, Löwenberg, 1858 (Parthey, ii. 210).

192d. Peasants conversing.

Panel, 11½ inches by 9 inches.

In the collection of N. Baranowsky.

Sale.—Count S. von Festetics, Vienna, April 11, 1859, No. 71.

193. A Conversation.—In the centre of a barn lies a bundle of straw; near it are some hens picking up food. By the door to the left stands a man, seen from the back, who converses with a man looking in. Near an overturned cask by the back wall a woman is busy with a pot.

Signed in full on the left at foot, and dated 1644; canvas, 10 inches by 13½ inches.

Sale.—E. Hardy, Frankfort-on-Main, October 14, 1878, No. 111 (400 mark).

193a. A Youth reading.—He reads a book very attentively.
9 inches by 7 inches.

Sale.—J. M. Cok, Amsterdam, December 16, 1771, No. 151 (70 florins, Van der Schley).

193aa. A Peasant reading a Newspaper.—He sits at a table. Another man stands listening.

Panel, 7½ inches by 7 inches.

Sale.—Amsterdam, October 30, 1780, No. 43 (6 florins 10, Stip).

193b. The Reading.—In an interior men, women, and children sit or stand round a table, listening to a woman who reads aloud from a paper. Loosely painted.

Panel, 16 inches by 23 inches.

Sale.—Amsterdam, April 17, 1783, No. 183 (5 florins 25, Strubing).

193c. **An Old Man seated reading in a Cave.**—Very light and good in colour. In the manner of Rembrandt.

Panel, 27 inches by 23½ inches.

Sale.—The dowager Suasso, The Hague, April 24, 1800, No. 48 (81 florins, J. Teixeira).

193d. **Reading the Newspaper.**

Sale.—Bertrand, Paris, November 13, 1855, No. 137.

193e. **Reading the Newspaper.**—In an inn several men sit round a cask. A woman in front reads aloud from a newspaper.

Signed in full on the back, and dated 1639; panel 10 inches by 8½ inches.

Sale.—In Germany, about 1880 or 1890, No. 26.

193f. **Landscape with Travellers and Peasants.**—In front of a large cottage in the foreground are peasants standing or resting, a woman, and a child. Near them are a he-goat and a dog. To the right is a hilly landscape with peasants and two travellers.

Panel, 24 inches by 23½ inches.

Sale.—Amsterdam, June 27, 1797, No. 157 (62 florins, Yver).

194. **Scene outside a Cottage.**—Under the eaves of a cottage are some peasants. One lies on the ground. Farther away are a goat and a dog.

Panel, 26 inches by 23 inches.

Sale.—Amsterdam, July 16, 1819, No. 121 (159 florins, De Vries).

194a. **Interior of a Barn.**—On the left, at a stone chimney-piece, peasants stand or sit. In the centre an open door leads outside; near it are a horse at a manger and a goat lying down. On the right a woman draws water at a pump. Near her are vegetables and cooking utensils.

Canvas, 42 inches by 62 inches.

In the Van Marle collection.

Sale.—N. D. Goldsmid of The Hague, Paris, May 4, 1876, No. 100.

195. **Interior of a Wooden Barn.**—It is supported on beams and is full of kitchen utensils. A ray of sunlight enters at the door to the left and illumines the centre of the floor. At the back are a man and woman by the fireside.

Signed in full; panel, 12 inches by 16½ inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 411.

196. **A Peasant Family resting.**—To the right is a farm. A peasant sits under a lofty tree watching some children at play. An old woman stands at the open door. On the road in front is a man with a pack.

Signed on the left with the monogram, and dated; 25½ inches by 33½ inches.

Sales.—Strakosch and others, Berlin, October 23, 1900, No. 111.

Von Schauss-Kempfenhausen, Cologne, April 29, 1801, No. 75.

196a. The Hour of Repose.

Panel, 14 inches by 9 inches.

Sale.—Wasimski and others, Frankfort-on-Main, May 20, 1901, No. 136.

196b. Interior of a Stable.—A peasant caresses a woman; with another man.

Paper on canvas, $7\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Sale.—J. F. Beschey, Antwerp, August 21, 1786, No. 42 (36 francs, Giraud).

197. ARRIVAL OF THE WEDDING PARTY.—A building fills almost all the whole middle distance, with a narrow vista on the left. In the right centre of the houses is a doorway with a narrow coping; to the left is a window, in front of which the bridal pair walk to the right. To left and right are many spectators, men, women, and many children, with two dogs.

Signed in full; oval panel, 16 inches by $20\frac{1}{2}$ inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 407.

198. A GREAT PEASANT WEDDING.—An early work in the style of Adriaen's early work.

Signed in full, and dated 1640.

In the Von Liphart collection, Ratshof, near Dorpat.

199. Greeting the Bride.—In a village to the right is a cottage. In front is the bridal party led by a bagpiper and a young flute-player. The bridegroom comes forward from the door. Men, women, and children look on. To the left is a fine vista. Very finely executed and a good example of the master's best period. In the style of A. van Ostade.

Canvas, 36 inches by 48 inches.

Sale.—J. D. Hollingius, Amsterdam, July 26, 1775, No. 468 (222 florins, De Roy).

199a. Bringing Gifts to the Bride.—At the back of a large room sits a rustic bride with a garland of white roses. She rubs her hands with pleasure as her parents, friends, and neighbours bring her domestic gifts.

Panel, $10\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 207.

200. A Country Fair.—On the left is a church-tower. On the left, near a fiddler, are a horseman, a grey horse, a peasant lying down, and another standing on a tub. On the left, farther back, a country waggon is about to move off. The horse is feeding. Farther to the left a bay horse is feeding.

Canvas, $28\frac{1}{2}$ inches by 38 inches.

In the Wolff-Ebenrod collection, Ebenrod.

201. A COUNTRY FAIR.—With numerous figures.

Signed in full, and dated 1648; panel, $12\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

In the Ariana Museum, Geneva, catalogue, p. 161, No. 90.

201a. A Country Fair.

Panel, 14 inches by 19 inches.

Exhibited at The Hague, 1881, No. 233.

Then in the collection of W. Th. van Griethuyzen, Rotterdam.

202. A VILLAGE FAIR.—Outside an inn in the left foreground peasants are smoking and talking. A fiddler stands on a bench. To the right a rustic couple dance; farther to the right a man bargains with a woman dealer, seen from the back; near her are two boys. A boy sits on a cask in front of the dancers. In the left foreground a man is sick. In the background are buildings and trees, one of which is very high. To the right is another group, composed of an old market-woman and four children; behind them is a tent, with a mill behind it. To the right, farther back, is a church with trees, tents, and many people going away into the distance. A horse and two-wheeled cart with two figures, and a third person on the horse, are prominent. A woman with a child sits under a tree to the right of the cart.

Signed in the centre at foot; panel, 28 inches by 52 inches.

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, No. 381.

In the Würzburg Palace Gallery, 1902 catalogue, No. 72.

202a. A Great Country Fair.

Sale.—Amsterdam, October 3, 1708, No. 9.

202b. A Country Fair.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 583), No. 148 (12 florins).

202c. A Country Fair.

Sale.—Amsterdam, June 27, 1752, No. 11.

202d. A Country Fair.

Sale.—Sonne and others, Amsterdam, July 5, 1759, No. 96 (1 florin, Carré).

202dd. Peasants and Women dancing in an Interior.

Circular panel, 9½ inches across.

Sale.—P. de la Court van der Voort, Amsterdam, August 26, 1772, No. 137 (21 florins, Fouquet).

202ddd. A Fair with Peasants dancing.—A rich composition.

Panel, 19½ inches by 33 inches.

Sale.—Middelburg, April 20, 1779, No. 33.

202e. A Fair.—With many figures.

Canvas, 30½ inches by 41 inches.

Sale.—J. B. Horion, Brussels, September 1, 1788, No. 107 (300 francs).

202f. A Fair.—Peasants and women dancing to the music of the bagpipes, and other merrymakings. In the distance a village.

Panel, 20 inches by 33 inches.

Sale.—C. Groeninx van Zoelen and others, Rotterdam, June 25, 1800 (25 florins, Hanke).

202g. **A Country Fair.**—Outside a house many merry peasants and women dance, gamble, and bargain. Farther away is a village with church-towers and market-people.

Panel, 20½ inches by 31 inches.

Sale.—L. Bouman and others, Leyden, August 24, 1802, No. 2 (40 florins).

202h. **A Village Fair.**—With many figures.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 259 (106 florins, Mensart).

202i. **A Country Fair.**—Peasants and women dance round a tree.

Panel.

Sale.—Amsterdam, December 3, 1827, No. 44 (15 florins, Goldenberg).

203. **A Village Fair.** Sm. 64.—A village street with large booths in front of the houses and numerous villagers. A woman with her hands on her hips and a basket on her head stands, with her back to the spectator, conversing with two men. A drunken old man is led away. Near the front a man with a barrow sells mussels and dried fish. On the other side are two men and a horse near a trough. In the distance a mountebank addresses a crowd. In the middle distance is a cripple who has lost his legs.

Panel, about 32 inches by 36 inches.

In the possession of the London dealer T. Emmerson, 1829 (Sm.).

204. **A Fair.**—With peasants and women dancing.

Panel, 20 inches by 31 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 93 (371 florins, Lelie).

204a. **A Country Fair.**—Outside a house are a crowd of merry folk and a fiddler.

Panel, 20 inches by 22 inches.

Sale.—Amsterdam, October 16, 1837, No. 69 (30 florins, Van Baelen).

204b. **A Fair.**—Near a village inn villagers dance to the music of a fiddler. Near them are a group of toppers, a woman with a child in her lap, and a man standing. In the middle distance are several other groups carousing and dancing.

Sale.—Paris, March 4, 1845, No. 66.

205. **A Village Festival.**—Outside a village, the houses of which stretch away from the left foreground to the right background, are merry peasants in various groups. In the centre, before a tall tree, is a fiddler; to the right of him are a couple dancing; farther right are a couple seated; in the immediate right foreground is a pig. In front of the fiddler a man lies with his back to the spectator; to the left of him and farther back are peasants drinking at a table. In the extreme left foreground a man stands beside a tree.

Signed in full, and dated 1642; panel, 18½ inches by 23 inches.

In an English private collection.

Sale.—C. Sedelmeyer, Vienna, December 20, 1872, No. 132 (1610 florins).

206. A Fair.—A village street stretches from the right foreground to the left background, with houses on one side. In front of these are various groups, in all about seventy figures. In the right foreground peasants drink and jest; some couples dance to the music of a fiddler and a piper. Nearer the centre is a group of peasants drinking and children at play. Between these groups a waggon with two horses is drawn up. In it are ten drunken persons singing loudly. Behind, to the left, are other groups. In the extreme left background peasants and women have thrown themselves between two toppers who are quarrelling; one man lies on the ground.

Signed in full in the centre at foot; panel, 20½ inches by 32 inches.

Sales.—Neven, Cologne, March 17, 1879, No. 165.

207. A Fair Scene.—In the foreground of a landscape are many peasants, with a waggon full of people; the horse stands at a trough. On the right is a view of the village street.

Signed in full; panel, 20 inches by 27½ inches.

Sale.—F. Hermesdorff and others, Munich, December 14, 1905, No. 156.

207a. Peasants at the Feast of St. Nicholas.

Sale.—Amsterdam, May 9, 1792, No. 152.

208. A LITTLE BOY SINGING BALLADS.

In the collection of Earl Spencer, Althorp.

209. AN OLD FIDDLER OUTSIDE A COTTAGE. Sm. 60.—He stands in the left middle distance playing his fiddle. Near him to the right sits a peasant holding a glass in his left hand. Before this man, to the right, sits another man smoking a long clay pipe and holding a jug in his left hand, as he watches the fiddler. A woman, standing behind him to the left and leaning on a wall, looks at him. In the left foreground three children listen to the music; in the right foreground are two dogs. Behind the figures is a cottage, with a tree to the left. On the right steps lead up to a little open balcony, in which stands a little girl.

Panel, 15½ inches by 13 inches.

Mentioned by Waagen, ii. 14.

Exhibited at the British Institution, London, 1826 and 1827.

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 159; it was in the Royal collection, 1829 (Sm.).

210. A Flute-Player outside a House.—About fifteen listeners. On the right a horse feeds at a trough. On the extreme right is a landscape vista. On the road are two cows and two hens.

Signed in full on the left at foot, and dated 1648; panel, 18 inches by 26 inches.

In the collection of the late C. T. Yerkes, New York, 1904 catalogue, No. 74; sold, New York, April 7 and 8, 1910.

211. AN OLD WOMAN SINGING, WITH OTHER PEASANTS.—In a thatched cottage an old woman sits to the left

amid a group of peasants. She holds a sheet of music and sings. Opposite her to the right sits a peasant, holding an earthenware jug on his knee. At either side of the woman is a peasant. One man, holding a glass of beer in his left hand, joins her in the song. The other man, holding an earthenware jug in his right hand and a clay pipe in his left, is laughing. Behind the woman stands a fourth peasant, pipe in hand. In the left background a man is asleep, with his head and hands resting on a tub. On the right, to one side, another peasant sits smoking. An early work in the style which recalls that of Adriaen.

Signed on the left at foot with the monogram; panel, 15 inches by 19 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 953.

211a. A Merry Ballad-Singer.

Sale.—Abraham du Pré and Petronella Oortmans, Amsterdam, May 19, 1729 (Hoet, i. 342), No. 14 (11 florins 5).

211b. An Organ-Grinder.—He stands outside a cottage. Near him are some children.

Panel, 13 inches by 9 inches.

Sale.—Tibout Regters, Amsterdam, April 18, 1768, No. 10.

211ba. An Organ-Grinder.—A good picture.

Sale.—G. van de Polder, widow of G. Cocq and others, The Hague, October 2, 1769, No. 110.

211bb. Peasants at Music.—In a rustic barn a peasant and a woman sing to the music of a barrel-organ. Three children at play.

Panel, 9 inches by 12 inches.

Sale.—Amsterdam, November 6, 1776, No. 185 (22 florins, Wubbels).

211bc. An Organ-Grinder and a Boy Fiddler.—Outside a cottage. Some children listen. In the right distance is a village. [Possibly identical with 211f. Pendant to 242fa.]

Panel, 20 inches by 27½ inches.

Sale.—Amsterdam, October 30, 1780, No. 41 (20 florins 10, with pendant, Fouquet).

211c. Peasants at Music.—In a room sit a peasant and a woman singing. Another man plays the fiddle. Another man stands at the back, looking on.

Panel, 11 inches by 14 inches.

Sale.—Amsterdam, December 5, 1785, No. 68 (41 florins).

211d. A Peasant with a Barrel-Organ.—Outside an inn. Many listeners.

Panel, 10 inches by 12 inches.

Sale.—De Brouwer the younger, Brussels, July 31, 1788, No. 25.

211e. A Bagpiper.—Outside a cottage. A man and a woman lean on the half-door. Many listeners.

Panel, 9 inches by $7\frac{1}{2}$ inches.

Sale.—C. Groeninx van Zoelen and others, Rotterdam, June 25, 1800, No. 112 (8 florins 10, D. Dalen).

211f. An Organ-Grinder and a Young Fiddler.—Outside a cottage. Peasants and children listen. [Possibly identical with 211b*c*.]

Panel, 15 inches by $19\frac{1}{2}$ inches.

Sales.—H. G. Oosterdijk and H. van der Heuvel, Amsterdam, October 8, 1800, No. 66 (90 florins, H. Pruyssenaar).

Taets van Amerongen, Amsterdam, July 3, 1805, No. 124 (25 florins, L. Pakker).

211g. An Organ-Grinder.—[Similar to 211f.]

Panel, 19 inches by 25 inches.

Sale.—Taets van Amerongen, Amsterdam, July 3, 1805, No. 125 (75 florins, Agina).

211h. An Organ-Grinder.—He stands outside a cottage, surrounded by children. At one side sits a peasant. A man leans on the door.

Panel, 12 inches by 9 inches.

Sale.—Amsterdam, August 23, 1808, No. 122 (20 florins, Spruit).

211i. Peasants and Woman singing.—In a cottage room.

Panel, $11\frac{1}{2}$ inches by 13 inches.

Sale.—Van der Aa and Tendall, The Hague, July 25, 1809, No. 261 (3 florins, Van den Burgh).

211j. A Bagpiper in a Cottage.—Peasants and women laugh heartily.

Panel, 8 inches by $11\frac{1}{2}$ inches.

Sale.—V. van der Vinne and Van Oukerke, Haarlem, March 11, 1816, No. 24.

211k. Three Persons playing and singing.—[Pendant to 174b.] Circular panel.

Sale.—M. S——, Rotterdam, December 3, 1817, No. 7 (66 florins, with pendant, Lelie).

211l. A Man grinding an Organ.—In front of some boys. An old woman listens.

Copper.

Sale.—L. van Oukerke, Haarlem, May 19, 1818, No. 24 (55 florins, Hulswit).

211m. The Village Concert.—Outside an inn are an organ-grinder, a fiddler, and a woman playing a rommelpot. They amuse the peasants standing round. A dog, a hen, a fiddle on the ground, and other accessories.

Panel, $16\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Sale.—De Burtin, Brussels, July 21, 1819, No. 123.

212. Musicians.—Outside a cottage a peasant plays the flute; beside

him is a boy with a drum. A man and a woman lean on the half-door. Round them are people listening.

Panel, $13\frac{1}{2}$ inches by 18 inches.

Sale.—A. Meynts, Amsterdam, July 15, 1823, No. 96 (195 florins, Van den Berg).

213. A Fiddler and a Boy.—They play outside a cottage. Merry peasants and women.

Canvas, $8\frac{1}{2}$ inches by 6 inches.

Sale.—F. Kamermans, Rotterdam, October 3, 1825, No. 40 (145 florins, Lamme).

213a. The Fiddler.—Under a tree outside a cottage sit peasants listening to a fiddler. In the distance are several figures.

Panel, 18 inches by $23\frac{1}{2}$ inches.

Sale.—R. J. Bouricius, Amsterdam, September 18, 1826, No. 84 (12 florins, Thomas).

213b. A Man with a Barrel-Organ.—Outside a cottage. The peasant with his household listens, and gives the man a glass of beer.

Panel, 13 inches by 11 inches.

Sale.—R. J. Bouricius, Amsterdam, September 18, 1826, No. 85 (40 florins, Lenting).

213c. A Wag playing the Rommelpot.

Panel, 11 inches by 8 inches.

Sale.—Rotterdam, June 9, 1828, No. 35.

213d. A Man grinding a Barrel-Organ.—With other figures outside a cottage.

Copper, $13\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Sale.—J. Bernard, Amsterdam, November 24, 1834, No. 113 (25 florins, De Lelie).

214. Two Musicians (or, Villagers merrymaking). Sm. Suppl. 37.—Outside a cottage numerous peasants listen to two strolling musicians playing a fiddle and a pipe. A merry fellow offers to dance with a child, whose mother stands near them. A man sits on a tub, with his back to the spectator. To his left a peasant leads an unwilling woman by the arm to dance.

Panel, 13 inches by 18 inches.

In the Hermitage Palace, St. Petersburg, 1842 (Sm., who valued it at £160).

214a. A Strolling Singer.—On a bank, with a cottage amid tall trees on the right, an old man has halted. He stands on an upturned tub, singing and selling his ballads.

Panel, 14 inches by 12 inches.

Sale.—Comte R. de Cornélissen, Brussels, May 11, 1857, No. 59.

214b. A Strolling Musician.—Outside the door of a country inn. Peasants sit at table listening.

Signed in full ; panel, 10½ inches by 15½ inches.

Sale.—N. G. Nahuys van Burgst, Antwerp, September 13, 1858, No. 116.

214c. A Musician outside a Country Inn.—With other figures. Panel, 19½ inches by 15½ inches.

Sale.—Amsterdam, June 11, 1861, No. 177 (6 florins 25, Engesmet).

215. Strolling Musicians outside a Country Inn.—One plays the fiddle, and the other grinds a barrel-organ. At the door stands the host with a glass of beer. To the left are four children and to the right three, two of whom are fighting.

Panel, 14 inches by 19 inches.

Sales.—M. Vanderbueken of Louvain, Brussels, 1840.

J. J. Chapuis, Brussels, December 4, 1865, No. 298 (650 francs).

216. The Fiddler.—In the middle distance are many houses, with an inn to the right. At the inn door is a woman with a child. Outside a man plays the fiddle ; many children listen. All these figures are in strong sunlight. To the right, under the eaves of the inn, sit a peasant and an old woman, with two other men, one of whom lifts his mug above his head and dances. Farther back are children ; one climbs a ladder. At the back are a pump and various utensils. To the left are hens, a dog, and a cock near a poultry-run. A vine grows on the roof ; above is seen the sky.

Canvas, 23 inches by 33½ inches.

In the Dansaert-Engels collection.

Sale.—Weber de Treuenfels, Paris, April 8, 1867, No. 22 (4500 francs).

216a. An Organ-Grinder.

Exhibited at Leeds, 1868, No. 646.

Then in the collection of E. A. Leatham.

216b. An Organ-Grinder with Peasants singing.—In an interior. 9 inches by 10½ inches.

Sale.—J. Gillott, London, April 19, 1872, No. 337 (£32 : 11s., Everard).

216c. Two Strolling Musicians.—Outside an inn door. Several peasants and children listen. On the left above a fence are leafy trees.

Signed in full on the right at foot ; 14 inches by 12 inches.

Sale.—Hohenzollern, Berlin, May 13, 1890, No. 29.

216d. A Boy singing and dancing outside an Inn.—Many spectators.

Panel, 12½ inches by 18 inches.

In the collection of Queen Desideria of Sweden, No. 31.

Sale.—Chr. Hammer of Stockholm, Cologne, October 5, 1892, No. 162.

216e. An Old Man grinding an Organ.—At the door of a cottage, in which are seen the peasant and his wife. Other adults and children.

Round the house are tangled bushes ; near it is a road going away into the distance.

Signed in full ; panel, $18\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 281.

216f. Merry Peasants outside a Cottage.—One sings ; another plays the fiddle. To the right is a view of a landscape.

$23\frac{1}{2}$ inches by $27\frac{1}{2}$ inches.

Sale.—Allershoff and others, Rotterdam, April 13, 1896, No. 44.

217. THE BALLAD-SINGERS.—At the back is a village stretching from the left foreground to the right background, with houses, trees, and a tall church-tower. In the left foreground, on a bank, stand a man and a woman singing from music-books. The man looks at the spectators. In a half-circle to the right stand the villagers. Some hold books and seem to join in the song. In the left foreground are two children, seen from the back, with a dog. To the right of them are three other children ; one of them, facing the spectator, reads a paper. Grey sky. Moonlight.

Signed in full on the left at foot ; panel, 12 inches by 9 inches.

Sales.—Koucheloff-Besborodko of St. Petersburg, Paris, June 5, 1869, No. 25 (4900 francs).

M. Neven, Cologne, March 17, 1879, No. 167.

Foucart, Valenciennes, October 12, 1898, No. 140.

217a. Boys singing.—Outside a farmhouse on the right of a road leading to the left. Men and women listen.

Panel, $12\frac{1}{2}$ inches by 18 inches.

Sale.—Rath and others, Cologne, October 14, 1901, No. 201.

217b. Village Musicians.

Canvas, $27\frac{1}{2}$ inches by $23\frac{1}{2}$ inches.

Sale.—Brussels, May 5, 1906, No. 83.

217c. A Bagpiper.—He stands with a little dog, outside a cottage, surrounded by listeners. A wooden flight of steps leads to the upper storey.

Canvas on panel, 12 inches by 10 inches.

Sale.—Baron L. von Loewenstein and others, Frankfort-on-Main, December 5, 1907, No. 52.

218. A STROLLING FIDDLER.—Outside a cottage, with listeners.

Signed ; panel, $13\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

In the Hoogendijk collection, The Hague, No. 79.

Sale.—Hoogendijk of The Hague and others, Amsterdam, April 28, 1908, No. 100.

219. A Rustic Merrymaking.—In the centre of the middle distance is an inn with a high-pitched gable. Two persons look out at the open half-door. A man at a window to the right holds out a jug and shouts.

Outside the door are strolling musicians and children. In the left foreground sit two peasants smoking. The man to the right leans with his left elbow on a cask. The man to the left leans his right forearm on a table and rests his left foot on the bench. Both watch a man who stands at the back to the right and pours beer from a jug into a glass in a long curve. At the back to the left are two tents. On the right, close to the inn, is a booth, with three children playing in front. [Possibly genuine.]

Signed in full on the right at foot; canvas, 32 inches by 28½ inches.

In the collection bequeathed by Councillor (Staatsrat) von Kirschbaum to King Ludwig I. of Bavaria.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 379.

220. MERRY PEASANTS IN AN INTERIOR.—In front a couple dance to the music of a flute-player standing on an upturned tub. He has a drum at his side. In the left corner is a thin peasant with a blue coat and a pipe sticking in his hat-band; he converses with an old man, while a woman points at the dancers. Farther back peasants sit round a table. Still farther away, near the wall, is another group. The foreground figures are strongly lighted from the left. In the manner of Adriaen van Ostade, and probably of the early period. The figures are almost caricatures.

Signed to the right on a chair; panel, 15½ inches by 21½ inches.

Sales.—Probably in 1781 (according to the catalogue).

Almqvist, Stockholm, 1887, No. 43.

In the Stockholm National Museum, 1900 catalogue, No. 1394.

220a. A Rustic Dance.

16 inches by 21 inches.

Sale.—Jacques Jordaans, The Hague, March 22, 1734 (Hoet, i. 402), No. 37 (8 florins).

220b and c. Peasants singing and smoking in a Room; and, Peasants in a Room.—Two pendants.

Panel, 12½ inches by 14½ inches.

Sale.—F. I. Dufresne, Amsterdam, August 22, 1770, Nos. 311, 312.

220d. A Rustic Merrymaking.—In a cottage, peasants and women dance and gamble. Domestic accessories.

Panel, 17 inches by 20 inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 108 (26 florins, Coclers).

220e. A Rustic Couple dancing.—In an interior. A man plays the fiddle, and another the bass viol.

Panel, 29½ inches by 23½ inches.

Sale.—Amsterdam, May 29, 1782, No. 64 (12 florins, Boele).

220f. Merry Peasants in an Interior.—Some sing. One plays the bagpipes. On the floor are household utensils.

Panel, 30 inches by 24 inches.

Sale.—H. Bredeman, Amsterdam, July 1, 1788, No. 53 (20 florins, Kallar).

221. **A Village Festival.**—A crowd of listeners assemble round some ballad-singers. Others engage in sports. At the back is a landscape with houses.

Panel, 22 inches by $28\frac{1}{2}$ inches.

Sale.—De Brouwer the younger, Brussels, July 31, 1788, No. 15 (405 florins, Coccerauw).

221*aa*. **Landscape with Merry Peasants and Women.**—They dance and gamble. Trees and buildings.

Dated 1646; panel, $19\frac{1}{2}$ inches by 31 inches.

Sale.—Leyden, April 30, 1791, No. 7.

221*a*. **Peasants and Women dancing.**—Outside a cottage. Farther away are children and a bagpiper.

Panel, 25 inches by 38 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 358.

221*b*. **Peasants and Women drinking and dancing.**—In an interior.

Panel, 19 inches by 24 inches.

Sale.—Fiscieu (?), Amsterdam, August 30, 1797, No. 169 (82 florins, La Boug).

221*c*. **Peasants, Women, and Children singing and drinking.**—In a cottage.

Panel, 12 inches by 17 inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 164 (4 florins).

221*d*. **A Cottage Interior.**—Merry folk amusing themselves in various ways. Farther back lies a dog, with domestic accessories.

Panel, 7 inches by 8 inches.

Sale.—Amsterdam, August 6, 1810, No. 85 (60 florins, Pot).

221*e*. **Peasants and Women singing and drinking.**

Panel, $14\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Sale.—Rotterdam, April 25, 1817, No. 9 (26 florins, Loef).

221*f*. **Five Persons playing Music and drinking.**—In an interior.

Copper, 6 inches by $8\frac{1}{2}$ inches.

Sale.—Amsterdam, October 30, 1823, No. 194 (7 florins 5).

222. **Peasants dancing to the Music of a Fiddle.**—Outside a cottage.

Panel, 20 inches by $26\frac{1}{2}$ inches.

Sale.—Fr. J. Mensart and others, Amsterdam, September 2, 1824, No. 126 (115 florins, Verkolje).

222*a*. **Peasants dancing to the Music of a Fiddle.**—In a cottage, with other peasants. [Possibly an exterior.]

Panel, 24 inches by 26½ inches.

Sale.—J. Verkolje, Rijnzaterwoude, July 14, 1828, No. 49.

223. A Rustic Merrymaking.—Near a tumble-down cottage a merry company of peasants sit at table drinking and love-making. At the back some people dance in front of a musician. In the distance is a village canal, with figures.

Panel, 20 inches by 34 inches.

Sale.—Amsterdam, April 13, 1829, No. 126 (251 florins, De Lelie).

224. Peasants singing and dancing.—In an interior peasants sing to the music of a barrel-organ. In front a man dances.

Panel, 12½ inches by 9 inches.

Sale.—J. B. van Lancker, Antwerp, 1835, No. 80 (140 florins, Van Praet).

225. Children dancing.—Outside an inn, to the playing of the bagpipes. Peasants look on.

Sale.—Paris, March 4, 1845, No. 64 (441 francs).

225a. Peasants singing and carousing.—In a cottage room.

Panel, 13 inches by 17 inches.

In the Weyer collection, Cologne, 1852 (Parthey, ii. 210).

225b. Peasants carousing and dancing.—In a cottage.

18 inches by 21½ inches.

In the Weyer collection, Cologne, 1852 (Parthey, ii. 209).

225c. A Rustic Merrymaking.—In a village are many figures; some dance. Carefully executed. Strongly reminiscent of Adriaen van Ostade.

In the Wynn Ellis collection, London, 1854 (Waagen, ii. 296); but not among the pictures chosen from this collection for the National Gallery.

225d. A Great Merrymaking.

Exhibited at Manchester, 1857, No. 1025.

Then in the collection of F. Perkins, London.

226. Peasants dancing.—A Dutch room filled with peasants conversing merrily. An old couple dance to the music of a fiddle.

Signed in full; panel, 14½ inches by 19½ inches.

Sale.—Ch. Sedelmeyer, Vienna, December 20, 1872, No. 133 (1500 florins).

227. The Charlatan.—Men, women, and children stand before the high platform of a charlatan and listen to his talk.

Oval panel, 7½ inches by 5½ inches.

Sale.—Ch. Sedelmeyer, Vienna, December 20, 1872, No. 135.

228. A Merry Company.—In a cottage. They drink, smoke, and talk.

Signed in full; 13 inches by 17 inches.

Sale.—R. Thyssen, Amsterdam, October 26, 1891, No. 51 (600 florins, Preyer).

228a. **Peasants drinking and dancing.**—Outside an inn. Many figures are in the village street to the right.

Canvas, 30 inches by 38 inches.

Sale.—Berlin, April 5, 1898, No. 92.

229. **A Cottage Room.**—A woman, holding a mug in her right hand, sings and dances. A young peasant, standing on a tub behind her to the left, lays his arm on her shoulder. To the right two peasants and a boy sit on a bench. At the back, by the fireside, an old man with a jug stands looking on.

Panel, 10 inches by 8 inches.

Sale.—F. Zschille, Cologne, May 27, 1889, No. 77 (450 mark, Jos. Schall of Berlin, who sold it later to Schwartz of Vienna).

230. **PEASANTS MAKING MERRY.**—They dance, drink, laugh, smoke, and play the bagpipes.

16½ inches by 12 inches.

Sale.—Léon Mnischech, Paris, April 9, 1902, No. 158.

231. **SIX MERRY PEASANTS.**—In an interior. Catalogued as by Adriaen van Ostade.

In the collection of J. Gigoux, Paris.

In the Besançon Museum, J. Gigoux bequest.

232. **TWO COMPANIES OF PEASANTS.**—Outside an inn. Catalogued as by Droochsloot, but certainly by Isack van Ostade.

Canvas.

In the collection of Count Czernin von Chudenitz, Vienna, No. 140.

232a. **A Rustic Company.**—Outside a cottage.

Panel, 11 inches by 15 inches.

Sale.—P. van der Eyk, Leyden, November 28, 1769, No. 48 (7 florins, Vringer).

232b. **Merry Peasants.**—In an interior.

Panel, 11 inches by 14½ inches.

Sale.—J. Viet, Amsterdam, October 12, 1774, No. 160 (31 florins, Delfos).

232c and d. **Two Interiors with Merry Peasants.**

Panel, 9 inches by 12 inches.

Sale.—Amsterdam, July 17, 1782, No. 77.

232e. **Merry Peasants drinking.**—In a cottage, with a woman.

Panel, 18 inches by 22 inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 146.

232f. **Merry Peasants.**

Panel, 12 inches by 14 inches.

Sale.—Caspar van Citters, Rotterdam, July 1, 1811, No. 156.

232g. **A Merry Company of Peasants.**—In a room.

Panel, 11 inches by 14 inches.

Sale.—Amsterdam, July 13, 1812, No. 95 (1 florin 5, Andriessen).

232^h and *i*. **A Merry Company of Peasants.**—[Two pendants.] Circular panel, 9 inches across.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, Nos. 257 and 258 (66 florins).

233. **A Merry Company of Peasants.**

Circular panel.

Sale.—Abraham Gevers, Rotterdam, July 24, 1827, No. 28 (102 florins, Abrahams).

233^a. **Interior with Merry Peasants.**

Panel.

Sale.—Amsterdam, August 2, 1828, No. 94 (1 florin 5, Court).

233^b. **Interior with Merry Peasants.**

Panel.

Sale.—J. Wijsman and others, Amsterdam, November 24, 1828, No. 83.

233^c. **Interior with Merry Peasants and a Woman.**

Sale.—P. A. de Génestet, Amsterdam, August 23, 1831, No. 103 (10 florins 50, Leefkens).

233^d. **Merry Peasants.**—In an interior.

Panel, 26 inches by 28½ inches.

Sale.—J. W. Schellink and others, Rotterdam, April 24, 1834, No. 51 (43 florins, De Reus).

233^e. **Merry Peasants.**—In a cottage.

Panel, 9½ inches by 13 inches.

Sale.—Amsterdam, March 17, 1857, No. 83.

233^f. **Three Backgammon Players.**—In an interior. Two stand ; one sits.

Panel, 7 inches by 5½ inches.

Sale.—H. Aarentz, Amsterdam, April 11, 1770, No. 35 (9 florins, the painter Andriessen).

233^g. **Backgammon Players.**—In a cottage room. At the side are children at play, and domestic accessories.

Sale.—Amsterdam, March 24, 1828, No. 69 (16 florins, P. Compen).

233^h. **Backgammon Players.**—In a cottage room. Other persons smoke.

Panel.

Sale.—Amsterdam, January 25, 1830, No. 59 (11 florins 10, Gruyter).

233ⁱ. **Peasants playing Backgammon and smoking.**—In a cottage.

Sale.—Rotterdam, September 15, 1834, No. 33 (11 florins).

233j. Backgammon Players.—In a cottage. Other persons smoke. Panel, 15 inches by 15 inches.

Sale.—Haarlem, August 18, 1840, No. 36 (20 florins).

233k. Peasants and Women playing Cards.—In a cottage. Circular panel, $8\frac{1}{2}$ inches across.

Sale.—M. Th. Wittebol and De Labistraeten, Antwerp, June 19, 1804, No. 129 (85 florins).

233l. Peasants playing Cards, smoking, and drinking.—In a cottage. Accessories.

Panel, $5\frac{1}{2}$ inches by 8 inches.

Sale.—Amsterdam, June 20, 1810, No. 71 (4 florins 5, Van Yperen).

233m. Card-Players.—In a cottage peasants sit at table playing cards.

Sale.—Amsterdam, August 15, 1825, No. 287 (6 florins 10).

234. Two Pictures of Peasants smoking, drinking, and playing Cards.—In an inn. [Pendants.]

Panel, 11 inches by $14\frac{1}{2}$ inches.

Sale.—Amsterdam, May 14, 1832, No. 74 (50 florins, Lupperts).

235. Peasants playing Cards.—In a spacious room two peasants, one standing, the other seated, play cards at a table. A third man smokes. A boy eats something with a spoon out of a pot. On the beams of the room lie hay, straw, brushwood, old baskets, and brooms. On the floor stands a cask with a spigot; near it are a broom, a pot, a bundle of straw, old shoes, and cards.

Panel, $25\frac{1}{2}$ inches by 32 inches.

Sale.—Freiherr C. von Mergenbaum, Frankfort-on-Main, July 13, 1846, No. 60.

235a. A Peasant and Woman playing Cards.

Panel, 10 inches by 12 inches.

Sale.—Amsterdam, October 27, 1874, No. 66.

235b. A Rustic Couple playing Cards.—In a poorly furnished room a peasant plays cards with his wife. Two people look on, with two children. Formerly ascribed to Pieter Quast.

Panel, 9 inches by $11\frac{1}{2}$ inches.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 283.

236. CARD-PLAYERS.—In a thatched cottage two peasants sit at table playing cards. Two other peasants, one of whom stands holding a clay pipe in his left hand, watch the game, with a little girl. Behind them is a sixth person seen from the back.

Signed in full; panel, 21 inches by 16 inches.

Sale.—Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 110 (1500 florins).

236a. Peasants playing Skittles, smoking, and drinking.—Outside a house. The tower of the village church is seen.

Panel, 18½ inches by 24 inches.

Sale.—Amsterdam, June 21, 1797 (39 florins, Yver).

237. The Bowl-Players. Sm. 33, and Suppl. 21.—In the courtyard of a village inn, to the right, nine peasants play bowls. One has just thrown a bowl; another stands ready to follow. A woman stands within the half-door. Two peasants sit outside it. In the foreground a man reclines on a bench. Adjoining the inn are sheds and a pump.

Panel, 16 inches by 19 inches.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 57, 66.

Sale.—Robit, Paris, May 21, 1801, No. 80 (4260 francs, Bryan).

In Bryan's catalogue of the Robit collection, 1802, No. 6.

Sales.—George Hibbert, London, June 13, 1829 (£223 : 13s., Peacock).

W. Williams Hope, London, June 14, 1849 (£262 : 10s., Norton).

237a. Peasants playing Ball.

Sale.—A. W. J. Berg, Amsterdam, July 7, 1825, No. 184 (16 florins).

238. Skittle-Players.—On the right are numerous peasants in an inn-yard. Some sit at table. Others take part as spectators in a quarrel among the skittle-players, who are playing in the centre. To the right are the inn door, a barn, and some inn utensils. At the back are trees and a church-tower.

Signed in full on the left at foot, and dated 1642; panel, 18 inches by 26 inches.

Sale.—Marquis de Salamanca, Paris, June 3, 1867, No. 103.

238a. Four Peasants playing and drinking.—Outside a cottage.

Panel, 15 inches by 12 inches.

Sale.—J. van der Putte, Amsterdam, May 22, 1810, No. 72 (1 florin).

239. Peasants drinking in an Interior.—In a golden-brown tone.

Signed with the monogram, and dated 1640.

In the collection of F. H. Wenté, Amsterdam.

240. A COTTAGE INTERIOR WITH FIGURES.—They sit or stand, drink beer, and smoke. In front a man lights his pipe at an ember which an old woman hands him. Catalogued as by B. Cuyp, whose work it recalls in colour. The figures, however, show that it is by Isack van Ostade.

Panel, 28 inches by 22½ inches.

Purchased from the La Caze collection, Paris, 1829.

In the Bordeaux Museum, 1894 catalogue, No. 194.

240a. An Inn with Four Horsemen drinking.—They are to the right. In front are two men. It might be the work of Oudenroge.

In the Cavens collection, Brussels.

241. PEASANTS SMOKING AND CAROUSING.—Two men are at a table. The left-hand man wears a fiery red cap; the right-

hand man has a tall white cap. A third man stands behind, filling his pipe. A fourth figure is at the back.

In the collection of Baron Albert von Oppenheim, Cologne.

242. PEASANTS OUTSIDE AN INN (or, Travellers refreshing). Sm. 52, and Suppl. 43.—On the right is the open door of the inn, with a flight of stone steps leading up to it. A woman with a child sits at the door looking down at four men at the foot of the steps. The man on the right, seen in profile, sits on the ground, smoking. The man to the left of him, seated on an overturned bench, speaks to him as he raises a jug to his mouth. To the left again, in front of this man, sits the third peasant, with a dog asleep on his right. The fourth man stands behind and looks on. In the left middle distance is a grey horse. A very fine picture, warm in tone. It "may be classed among the very choicest works of the master" (Sm.).

Signed in full on the left at foot; panel, 18 inches by 15½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 448.

Sale.—J. F. Tuffin, London, April 11, 1818 (£210).

Comte de Perregaux, Paris, December 8, 1841, No. 25 (15,000 francs, D'Etiers).

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris, Dutuit bequest, No. 922.

242a. Peasants carousing and singing.—In an inn.

Sale.—J. de Bary, Amsterdam, November 26, 1759, No. 49 (3 florins 5, Sara Koopman).

242b. View of a Village with Peasants seated.—They smoke and drink in the foreground.

Panel, 15 inches by 20 inches.

Sale.—J. de Kommer, Amsterdam, April 15, 1767, No. 71 (13 florins, Wennemars).

242c. Peasants smoking and carousing.—In a room.

Panel, 10½ inches by 11½ inches.

Sale.—F. I. Dufresne, Amsterdam, August 22, 1770, No. 309.

242d. Merry Peasants.—They smoke and drink in a room, with a woman. [Pendant to 242e.]

Panel, 8½ inches by 11 inches.

Sale.—Amsterdam, January 20, 1772, No. 68 (7 florins 15, with pendant, Wubbels).

242e. Merry Peasants and Women.—They smoke and drink in a room. [Pendant to 242d.]

Panel, 8½ inches by 11 inches.

Sale.—Amsterdam, January 20, 1772, No. 69 (7 florins 15, with pendant, Wubbels).

242ea. Two Peasants drinking and a Woman smoking.—They sit at table in a well-furnished room.

Panel, 23 inches by 27½ inches.

Sale.—Amsterdam, August 7, 1776, No. 111 (15 florins).

Amsterdam, September 24, 1777, No. 109 (23 florins, Costerus).

242eb and ec. Two Interiors with Peasants drinking and smoking.

Panel, 7½ inches by 9 inches.

Sale.—Amsterdam, November 6, 1776, Nos. 39 and 40 (13 florins 10, Laval).

242f. A Cottage Interior with Peasants and Women drinking.

13½ inches by 17½ inches.

Sale.—Jan Verbeek, Leyden, August 18, 1778, No. 46 (2 florins 10, Blok).

242fa. Peasants smoking and carousing.—Outside an inn. Some sit, and others stand. [Pendant to 211bc.]

Panel, 20 inches by 27½ inches.

Sale.—Amsterdam, October 30, 1780, No. 42 (20 florins 10, with pendant, Fouquet).

242g. Peasants smoking and drinking.—They sit at table in a room. A peasant stands by the fireside. A child drives a pig. In front is a pump, with many accessories.

Panel, 16 inches by 21 inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 276 (32 florins, Stegulair).

242h. Peasants carousing and smoking.—In a cottage. Five figures.

9½ inches by 10½ inches.

Sale.—Antwerp, July 5, 1784, No. 101 (15 florins 5, Jacobs).

242i. An Inn with Smokers.

Circular panel, 15 inches across.

Sale.—Ant. de Walsche, Brussels, June 14, 1791, No. 7 (92 florins).

242j. Peasants smoking and carousing.—In a cottage or barn. Some sit, and others stand.

Panel, 12 inches by 14 inches.

Sale.—Amsterdam, December 6, 1797, No. 114 (25 florins 10, Yver).

242k. Merry Peasants and Women carousing.—In an interior. Loose and masterly in style.

Panel.

Sale.—W. F. Taalman Kip and others, Amsterdam, March 16, 1801, No. 184 (1 florin 5, Veldwijk).

242l. Peasants smoking and drinking.—In a rustic barn peasants and women, with children, sit smoking and drinking. Accessories. Masterly in style.

Panel, 17 inches by 23 inches.

Sale.—D. Mansveld, Amsterdam, August 13, 1806, No. 137 (8 florins 15).

242m. Peasants carousing and smoking.—In a well-lighted interior.

Panel, 8 inches by 10 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. C 70.

242n. Three Peasants drinking in a Room.

Panel, 7 inches by 8 inches.

Sale.—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 115 (4 florins 5).

243. Drunken Men and Women.—With children in a cottage. A woman who has been thrown to the ground pulls a man's hair. Twelve figures.

Panel, 15 inches by 21 inches.

Sale.—Charles de Man, Antwerp, September 9, 1816, No. 29 (200 florins, Van Lierius).

243a. Peasants carousing and smoking.—In a thatched shed in the centre foreground. At the back are several figures by a fire.

Panel, 13½ inches by 17 inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 97 (21 florins, Zijls).

243b. A Company of Peasants smoking and carousing.

Panel, 10 inches by 14 inches.

Sale.—P. de Heere de Holy of Dordrecht, Rotterdam, August 31, 1824, No. 32 (40 florins, Molijn).

243c. Two Peasants smoking and drinking.

Panel.

Sale.—Amsterdam, December 3, 1827, No. 43 (10 florins 10, Watrin).

244. Peasants smoking and carousing.—In an interior.

Canvas, 22 inches by 26 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 94 (100 florins, bought in).

244a. Interior with Peasants smoking and carousing.—At the back a peasant and a woman embrace.

Panel.

Sale.—P. A. de Génestet, Amsterdam, August 23, 1831, No. 104 (10 florins 50, Leefkens).

244b. A Man and a Woman at an Inn.—A man, seated at a table on which are some pipes, jests with the landlady. She stands looking with a grimace into a glass which she holds in her right hand. Painted by Isack, according to the catalogue, though falsely signed as by Adriaen van Ostade.

Panel, 9 inches by 6½ inches.

Sale.—Brun of Geneva, Paris, November 30, 1841, No. 48.

244c. Interior of an Inn with Three Peasants.—They are round a table. One holds a jug, another smokes, and the third carves himself a piece of ham.

Sale.—Paris, March 4, 1845, No. 67.

244d. The Inn.—In front drunken peasants sit at a table drinking and smoking. At the back others play the bagpipes and sing.

Panel, $12\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—P. J. and B. van der Muelen of Coblenz, Amsterdam, August 22, 1850, No. 55.

244e. Peasants drinking and smoking.—In a cottage room. A stout bald-headed man sits on the right.

Signed in full; panel, 17 inches by $23\frac{1}{2}$ inches.

In the Hudtwalcker collection, Hamburg, 1861 (Parthey ii. 209).

244f. Peasants carousing.—In a barn.

Panel, 18 inches by $14\frac{1}{2}$ inches.

Sale.—Vienna, December 14, 1870, No. 124.

244g. Peasants smoking and carousing.—In an inn.

Canvas, 9 inches by 12 inches.

Sale.—B. G. Roelofs, Amsterdam, April 2, 1873, No. 48.

244h. Five Peasants carousing and smoking.—In a village inn. On the right, through an open window, is a sunlit passage.

Signed with the forged signature, "A. van Ostade"; canvas, 14 inches by $11\frac{1}{2}$ inches.

Sale.—The Hague, January 31, 1877, No. 42.

245. Peasants carousing and smoking.—In a room with beams supporting the thatched roof is a group of about ten peasants drinking and smoking round a wood fire. Behind him, in front of an oven, three children eat broth. A man with a fiddle enters at the door. To the left, in shadow near an overturned chair, is a pig; on the right a dog lies on a board, gnawing a bone.

Signed in full on a chair, and dated 163— (1633, according to Eudel); panel, 17 inches by 23 inches.

Mentioned by Paul Eudel, *L'Hôtel Drouot en 1883*, p. 346.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 83 (1810 francs).

246. PEASANTS AND WOMEN CAROUSING AND SMOKING.—They sit in a cottage. In the right foreground are a wheel, a jug, and a basket. The principal figure is that of a man standing in profile who looks to the right. Behind him, to the left, a man sits astride on a bench, filling his pipe. On the right sits a man holding a short clay pipe in his right hand and supporting a little girl on his right knee. On the right near him a woman raises a jug and drinks. Between her and the man stands a peasant with a glass in the left hand. Farther to the right is another group of four persons. In front sits a man, seen from the back; beside him is another, also seen almost from the back; to the left, behind him, a woman holds out to him a glass in her left hand; to the right, beside her, stands a laughing man. Fine colouring. The composition, except for the three figures on the extreme right, is almost exactly the same as in Adriaen van Ostade, 605, which is signed, and dated 1642 or 1643.

Signed in full; 13 inches by 17 inches.

Sale.—Schönlank, Cologne, April 28, 1896, No. 143 (920 mark, Peil of Düren).

246a. Peasants smoking and carousing.—Outside an inn. A fiddler plays.

Panel, 19 inches by $26\frac{1}{2}$ inches.

Sale.—Berlin, May 18, 1897, No. 99.

246b. Interior of an Inn.—Three peasants sit round a cask in a smoky inn. One man puts down the jug from which he has been drinking; another man smokes; another man stands behind them, singing. A little boy sits on the floor, eating from a bowl. A sixth figure, to the delight of his companions, goes unsteadily away.

Panel, 8 inches by $6\frac{1}{2}$ inches.

In the Simonet collection, Brussels, 1783.

Sale.—Etienne le Roy, Brussels, April 27, 1903, No. 65.

246c. Peasants smoking and carousing.

Canvas, $10\frac{1}{2}$ inches by 14 inches.

Sale.—Frankfort-on-Main, January 25, 1908, No. 75.

246d. Peasants fighting.

Sale.—Amsterdam, June 5, 1754, No. 50.

246e. Peasants and Women fighting.

Panel, 12 inches by 16 inches.

Sale.—Amsterdam, June 4, 1766.

246f. A Rustic Brawl.—In a cottage some peasants are trying to attack one another with knives. They are restrained by a woman and some peasants entering at the back.

Panel, $7\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—B. Beschey, Antwerp, July 1, 1776, No. 46 (20 florins 10, Loose).

246g. A Rustic Brawl.—In a cottage room a peasant and a woman are fighting. Behind them is a woman, resting one arm on a cask and holding a glass in her left hand. Near her are two boys and a peasant standing, beer-jug in hand. At the back are seven other figures, the hearth, and accessories.

Sale.—C. van Heemskerck, The Hague, November 18, 1783, No. 141.

246h. A Rustic Brawl.—In a barn.

Panel.

Sale.—A. J. Petit, Malines, July 5, 1826, No. 109 (6 florins).

246i. A Rustic Brawl.—In an interior two peasants threaten one another with knives. A woman tries to separate them. Near her is a child. Two peasants enter at the door.

Panel, $8\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 278 (25 florins, H. Elink).

Amsterdam, August 4, 1828, No. 98 (40 florins, Roos).

C. E. Vaillant and J. Sargenton, Amsterdam, April 19, 1830, No. 69 (80 florins, Roos).

246j. Peasants fighting.—In an interior.

Panel, 10 inches by 13½ inches.

Sale.—Van Harencarspel Eckhardt and others, Amsterdam, August 15, 1842, No. 195 (4 florins 75, Tyssen).

246k. Gamblers fighting.

Panel.

In the Tübingen University Gallery, 1850 (Parthey, ii. 210).

246l. A Rustic Brawl at a Fair.

Panel.

In the Baumgärtner collection, Leipzig, 1855 (Parthey, ii. 210).

246m. Peasants carousing and fighting.—In an interior.

Panel, 18 inches by 16 inches.

Sale.—Balthasar Schmidt, Berlin, June 20, 1891, No. 67.

247. Interior of an Inn.

12 inches by 8½ inches.

In the collection of Louis Durr.

In the collection of the New York Historical Society, 1903 catalogue, No. 738.

248. MANY PEOPLE OUTSIDE AN INN.

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

248a. A Company of Peasants playing and singing.

Sale.—J. A. Sichterman, Groningen, August 20, 1764, No. 283.

248b. An Inn.

Panel, 19½ inches by 16½ inches.

Sale.—J. B. Horion, Brussels, September 1, 1788, No. 107 (160 florins).

248c. A Peasant and a Woman drinking and gambling.—They sit at table in a barn. Another man stands. True to life.

Panel, 7½ inches by 6½ inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 259 (6 florins 10, Sumbogaars).

248d. Dutch Peasants outside an Inn Door.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 72.

In the Robit collection, Bryan's 1801-2 catalogue, No. 171.

248e. Peasants in an Inn.

Panel, 17 inches by 23½ inches.

Sale.—Leipzig, March 31, 1845, No. 239.

248f. An Inn with Peasants.

Signed.

Sale.—Antwerp, February 24, 1851, No. 33.**248g. Peasants in an Inn.**

In the Licht collection, Berlin, 1856 (Parthey, ii. 210).

248h. Peasants near an Inn.

Canvas, 18½ inches by 19 inches.

In the collection of Müller von Nordegg, Prague, 1858 (Parthey, ii. 210).

248i. Peasants near an Inn.

In the collection of the Vienna Academy of Fine Arts, 1859 (Parthey, ii. 210), but not in the catalogue.

248j. A Roadside Inn.—Many figures.

Canvas, 43½ inches by 58½ inches.

In the Ritterich collection, Leipzig, 1860 (Parthey, ii. 210).

248k. An Inn with Figures.

Panel, 20½ inches by 28½ inches.

Sale.—W. H. F. van Panhuys and others, Amsterdam, September 26, 1882, No. 64.

249. VIEW ON A CANAL IN WINTER. Sm. 32, and Suppl. 40.—A frozen canal stretching away to the horizon. In the centre foreground a man pushes a woman on a sledge to the left foreground; near him are three children and a dog. On the left is a bridge. Four persons in a sledge drawn by a grey horse drive over the bridge to the right background. In front of it is a boy and a dog. Outside a tent in the right middle distance are country folk and two sledges, to one of which a grey horse is harnessed.

Signed in full; panel, 13½ inches by 19½ inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 51.

Exhibited in the Six collection, Amsterdam, 1900, No. 105.

In the Marigny collection.

Sales.—Marquis de Menars, Paris, February 1782, No. 69 (2010 francs, Tolozan).

Claude Tolozan, Paris, February 23, 1801 (3700 francs).

In the Van Winter collection, Amsterdam.

In the Six van Hillegom collection, Amsterdam, 1842 (Sm.).

In the collection of J. Six, Amsterdam.

250. A RIVER SCENE IN WINTER.—On the bank to the left is a cottage, with a woman looking out at the door; to the right behind it is a bare tree; near it is a boat with one mast. In the left foreground a man reclines on a hand-sledge laden with brushwood and converses with a woman standing near him, seen from the back. Beside her to the left is a boy, and farther to the left, at the edge of the frame, is a dog. On the right is the frozen river, with many people on it, winding away to the centre of the background, where is a windmill. On the ice in front,

but farther back than the left-hand group, a woman sits on a hand-sledge, looking round to the left at a man who bends down on his right knee to fasten his left skate. A white poodle watches him. In the right middle distance is the high river bank, in which a waggon with two horses goes away to the background.

Signed in full on the left at foot ; panel, 13 inches by 23½ inches.

Mentioned by G. Müller in the *Dresdener Journal* of May 30, and June 1, 1880.

From the La Bouexière collection, Paris, 1754, according to Müller.

In the Dresden Gallery, 1905 catalogue, No. 1491.

251. SKATING (or, A River Scene in Winter).—On a stretch of ice, bounded by a narrow strip of land in the far distance, are numerous sledges and skaters. On a projecting bank to the left are two peasants with a child ; one man puts on his skates. Nearer the front is a fish-basket. In the centre a man pushes another man on a sledge. On the right are five children playing golf and two skaters. On the extreme right, at the edge of the ice, is a leafless tree.

Signed in full on the right at foot ; panel, 8 inches by 11 inches.

Exhibited at Munich, 1869.

In the collection of Georg Finger des Raths, Frankfort-on-Main ; but not in the sale catalogue of 1874.

Acquired for Frankfort in 1892, from the Gontard bequest.

In the Stadel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 205C.

252. A WINTER LANDSCAPE.—In a snow-bound landscape there is a great gnarled tree in the right middle distance. On the road to the left a man drives a four-wheeled waggon laden with brushwood towards the right foreground ; the horse moves on with difficulty. On the left, in front of it, a woman and a boy go to the left.

Signed in full ; panel, 14½ inches by 20 inches.

Mentioned in the Copenhagen inventory of 1737.

In the Copenhagen Museum, 1904 catalogue, No. 257.

253. A CANAL SCENE IN WINTER.—On a frozen canal, which fills the whole foreground and goes away to the left distance, are many people skating or sledging. In the right foreground sits a man seen from the back ; he bends forward to fasten on his right skate. Beyond is a walled town with towers, stretching away along the canal bank. In the centre of the middle distance is a sledge with a grey horse. In the left foreground is a boat by the bank. Genuine, but not attractive for Ostade.

Signed in full, and dated 1644 ; canvas, 35 inches by 44 inches.

In the collection of Antoine Brasseur, 1885.

In the Lille Museum, A. Brasseur bequest, 1893 catalogue, No. 583.

254. FROST SCENE. Sm. 38, and Suppl. 31.—A frozen river. On the high bank to the right is a cottage, with a tree behind it. At the door on the right are three men, one of them seated. A small wooden bridge with a handrail crosses the river, and reaches the left bank by a steep flight of steps up which a man climbs with a bundle of brushwood

on his back, preceded by a dog. The frozen river stretches away into the distance. In the right foreground a grey horse draws a sledge laden with a cask and driven by a man. To the left are three boys and a dog. More figures are seen in the distance, including a horseman on the bank beyond the bridge. A "very beautiful little picture" (Sm.).

Signed in full; panel, 19 inches by 15½ inches.

Mentioned by Waagen, i. 405.

Sales.—Sir Simon Clarke, Bart., and G. Hibbert, London, May 14, 1802 (£232 : 1s.—or £162 : 15s., according to Sm.).

Lady Drummond Smith, London, 1835 (£171, Peacock).

In the collection of Sir Robert Peel, Bart., 1842 (Sm.); bought with the collection for the National Gallery in 1871.

In the National Gallery, London, 1906 catalogue, No. 848.

255. A WINTER SCENE.—A broad frozen river fills the foreground and stretches away into the left distance. On it are many skaters and sledges pushed by men or drawn by horses. In the immediate foreground a man pushes another man in a sledge to the left front. To the right of them are a little boy with a golf-stick, a dog, and a little child in a sledge. Behind the child, farther back, is a laden sledge drawn by two horses, one of them a grey, with two men, a woman, and a dog at the horses' heads. On the right two men drag and push a sledge over a little wooden bridge to an open doorway in a wall, close to a round tower. The tower is connected by a long and high wooden bridge with another tower farther back, beyond which stretches the wall leading to a third tower. To the left of this tower, in the distance, is the low right bank of the river with a few trees on the horizon. In the left foreground is a small clump of trees with a boat to the right and part of a shed to the left. More or less pale in tone.

Signed in full on the boat to the left; canvas, 33 inches by 42 inches.

In the collection of Sir Richard Wallace.

In the Wallace Collection, London, 1908 catalogue, No. 73.

256. A WINTER LANDSCAPE.—In the right foreground is a pond, with trees beside it. Along a road comes a waggon laden with wood, drawn by three horses, on one of which a man rides. The road leads up a little hill. From the opposite direction comes a sportsman with his dog and gun.

Signed in full; panel, 15½ inches by 20½ inches.

Mentioned by Waagen, Suppl. 139.

In the collection of Lord Overstone, London; bought in 1837.

In the collection of Lady Wantage, London, 1905 catalogue, No. 171.

257. VIEW ON A CANAL IN WINTER.—On a frozen canal are many figures. In the right centre of the foreground a man pushes a child on a sledge towards the left foreground; to the left of it stands a dog. Farther left a man kneels to fasten his right skate. Behind him, four people in a sledge drive towards the right distance. On the extreme left is the high bank with a big willow. On the right is a view of the distance. [Pendant to 172.]

Signed in full on a sledge at the extreme right edge ; oval panel, 16 inches by 21½ inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. B77.

258. A FROZEN CANAL, IN HOLLAND. Sm. 66.—On a frozen canal two boys in the left foreground push a sledge containing two other boys towards the right background. In the right centre a man and woman skate towards the left foreground ; behind them are a boy and a dog. In the right foreground stands a boy with his back to the spectator ; another boy kneels beside him, fastening his own left skate. On a dyke in the left middle distance is a cottage, with a tall leafless tree to the right. A sledge laden with casks is drawn up the dyke by a grey horse ; the driver walks at the side, whipping up the horse. The canal stretches away into the right distance.

Signed in full on a boat to the right ; canvas, 40 inches by 60 inches.

Engraved by Filhol and Landon in the *Musée*.

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1903 catalogue, No. 2510 ; it was valued by the experts in 1816 (at £800).

259. A FROZEN CANAL, IN HOLLAND.—On the left the frozen canal stretches away into the distance. On the right is the steep bank ; a road leads up it from the centre foreground, bending to the left at the right-hand edge of the picture. On the right a woman goes up the road, with a boy to her left. In the centre stands a man facing the spectator and looking at another man who kneels to the right, fastening a skate. On the left a sledge laden with a cask is pulled by one boy and pushed by another towards the left. On the dyke beyond, a four-wheeled waggon drawn by a grey horse and a bay comes down the road to the right. On the box sits the driver with whip raised. Beyond are cottages. In the left middle distance is a church.

Signed in full on the sledge ; canvas, 44 inches by 61½ inches.

Acquired by Louis XVIII., King of France, in 1817, from Quatresols de la Hante with other pictures (for 100,000 francs).

In the Louvre, Paris, 1902 catalogue, No. 2511.

260. A Landscape in Winter.—In the left foreground is a sledge with a horse, and the driver behind. In the right foreground are two tall trees and the stump of a willow ; to the right of these is a cottage, and to the left are two girls, one seated with her back to the spectator and the other standing in full face. In the centre foreground are two dogs ; beyond them a man, seen almost from the back, converses with a woman, with a little boy near her. Beyond to the left is a windmill. In the centre is a view of a snowy plain with many figures. Of moderate quality, this picture may not be an original.

Signed in full on the right, and dated 1644 ; panel, 20 inches by 16½ inches.

Sales.—Van Parijs, Brussels, October 6, 1853, No. 61 (1750 francs).

Piérard of Valenciennes, March 20, 1860 (1750 francs).

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1903 catalogue, No. 2515.

261. A RIVER LANDSCAPE IN WINTER.—In the centre foreground a man pushes a sledge to the left foreground across a frozen canal which stretches away in the left distance. In the left foreground is a boat; in the right foreground is a willow trunk, with a high stone bridge of a single arch behind it to the left. Beyond the bridge to the right are two towers of a town, with a tall tree to the left in front of them. In the left background is a group of peasants in front of a tent and a cottage with a smoking chimney. In the left distance are a wind-mill and a sailing-boat.

Signed in full; panel, $11\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 35.

In the collection of the late Maurice Kann, Paris.

262. A FROZEN LAKE. Sm. Suppl. 10.—In the right foreground is a cottage; near it are two trees, one broken and the other leafless. Under the trees an old woman uses her sledge as a stall and sells spiced bread to the children surrounding her. Near this group a boy and a little girl push two children in a sledge, followed by a dog. On the left a man in a sledge drives a grey horse; a peasant drags a sledge laden with bales, which two children help to push. In the middle distance is a frozen lake, shrouded in mist, but enlivened by many figures. There are two sledges, one carrying passengers and the other laden with goods; fishermen breaking the ice; and skaters. To the left at the end of a projecting hill, near a tent, men load bales on a sledge drawn by horses. In the right distance is a town with towers and church-steeple.

Signed in full on a house to the right, and dated 1642 (the 2 is not clear); canvas, 23 inches by 32 inches.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 964; it was there in 1842 (Sm., who valued it at £200).

262a. A Winter Scene.—In front are a sledge with a grey horse and a peasant fastening his skates. Accessories.

About $11\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

Sale.—E. Ras, Alkmaar, May 25, 1762, No. 12 (10 florins).

262b. A Winter Scene.—In front peasants stand near a horse which feeds out of a bag. On the ice to the right are golfers and other persons. Very elaborate and well handled. Exceptionally good.

Canvas, $16\frac{1}{2}$ inches by 26 inches.

Sales.—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 72 (349 florins, Morel).

Amsterdam, October 1, 1778, No. 121 (220 florins, Yver).

262c. A Winter Scene.—To the left are a town wall, a sledge with two passengers and the driver holding the horse's bridle, two skaters and

persons on foot. To the left, near a sutler's tent, are skaters and laden sledges.

Canvas, 32 inches by 39 inches.

Sale.—Daniel Marsbag and others, Amsterdam, October 30, 1775, No. 86.

262ca. A Winter Scene.—In front a laden sledge goes up a hill. On the bank of a frozen river is a village, with persons on foot and sledges.

Panel, 13½ inches by 18 inches.

Sale.—Amsterdam, September 24, 1777, No. 108 (202 florins, Fouquet).

262d. A River Scene in Winter.—On a great sheet of ice, crossed by a bridge, walks a man with a boy and a dog. On the ice in front is a boy with a little sledge. Near him a man drags a sledge laden with a cask. Under the bridge skaters are seen in the distance. [Possibly identical with 264a.]

Panel, 14½ inches by 13½ inches.

Sale.—Jan Maul and others, Leyden, September 28, 1782, No. 71 (31 florins, Hybroek).

263. A Frozen Canal, near a Village. Sm. 19.—In the left foreground are a man with a hatchet, a child with a stick, and a woman with a basket. In the middle distance are a woman and child in a sledge drawn by a grey horse. In front of it a boy pushes a little sledge. Numerous skaters and other figures.

Canvas, 44 inches by 42 inches.

Sale.—Madame de Bandeville, Paris, December 3, 1787 (7602 francs), with a Berchem.

264. View on a Canal in Winter. Sm. 25.—Several persons, with laden sledges drawn by horses, are on the left, near houses. Two persons with a dog are on the right. Beyond is a windmill. Many skaters are on the canal.

Panel, 18 inches by 24 inches.

Sale.—Madame Lenglier, Paris, March 10, 1788.

264a. A River Scene in Winter.—A peasant on skates is with a sledge. At one side sits another man, fastening his skates. In front is a boy with a little sledge. At the side are a cottage and a wooden bridge. Under the bridge figures are seen on the ice in the distance. [Possibly identical with 262d.]

Panel, 14½ inches by 12½ inches.

Sale.—P. Yver and others, Amsterdam, March 31, 1788 (26 florins, Bijen).

264b. A River Scene in Winter.—A frozen river under the walls of an old town. On it are many skaters with passenger and freight sledges. Cottages. Natural and loosely painted.

Panel, 25 inches by 38 inches.

Sale.—P. Lyonet, Amsterdam, April 11, 1791, No. 199 (19 florins 10, Van der Sluys).

A. Stevens and others, Amsterdam, December 7, 1795, No. 10 (7 florins 10, Pruyssenaar).

264c. A River Scene in Winter.—Beside a road with cottages and huts is a frozen river with people on it. Natural and loosely painted. Panel, 16 inches by 19 inches.

Sale.—P. Lyonet, Amsterdam, April 11, 1791, No. 200 (42 florins 10, Spaan).

265. View on a Canal in Winter. Sm. 31.—On the banks of the frozen canal are houses and trees. On the ice are numerous figures. A man makes a hole in the ice. Near him are a woman, a boy, and a sledge drawn by a horse. [Possibly identical with 277.]

Canvas, 46 inches by 47 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 200 (1625 florins).

266. View on a River in Winter near a Town.—To the left is a brewery. Many skaters, sledges, horses, and children with little sledges.

Canvas, 16½ inches by 22 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 201 (175 florins).

267. A River Scene in Winter.—On a dyke to the right are cottages, past which goes a post-waggon. On the ice near are horsed sledges, peasants walking and skating, children and boys playing ball. Fishing-boats, and a town in the distance.

Canvas, 42 inches by 63 inches.

Sale.—Fiseau (?), Amsterdam, August 30, 1797, No. 166 (350 florins, Yver).

267a. A Winter Scene.—In front is a woodcutter. In the middle distance a horse draws a laden sledge. On the right are skaters and other figures.

Panel, 21½ inches by 27 inches.

Sale.—C. Groeninx van Zoelen and others, Rotterdam, June 25, 1800, No. 25 (52 florins, Mantra).

267b. A River Scene in Winter.—On a frozen river a man drives a sledge past some cottages. A sledge with a grey horse is about to follow. Near it are peasants putting on their skates. Other persons in the foreground and distance. Moonlight.

Canvas, 17½ inches by 21 inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 71 (49 florins, bought in).

268. A River Scene in Winter.—With a view of a village. Skaters on the ice. On the left are people in a sledge drawn by a grey horse.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 185.

Sale.—Crawford, London, 1806, No. 22 (£199 : 10s., Roachley).

268a. A River Scene in Winter.—Near a farm is a woman. At the foot of a big leafless tree is a frozen stream, crossed by a wooden

bridge. A boy sits in a little sledge. Near him a man on skates pushes a sledge. On the right another man puts on his skates.

Panel, 14½ inches by 13 inches.

Sale.—H. Croese, Amsterdam, September 18, 1811, No. 62 (14 florins, Van der Voort).

268b. Shoeing a Horse.—In a wintry landscape a smith shoes a horse, which a boy holds by the bridle. At the side is another figure. Farther back are a cottage and a horseman. In the distance is a village.

Panel, 18½ inches by 16½ inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 95 (35 florins, Gijzelaar).

269. View on a Canal in Winter. Sm. 53.—On the left a man splits wood. Near a cottage are several persons. The artist's brother and his family are in a waggon drawn by a grey horse.

Canvas, 37 inches by 44 inches.

Sale.—Aubert, Paris, November 27, 1820 (3510 francs).

270. View on a Canal in Winter. Sm. 54.—On the ice numerous persons play a game. On the left behind a village are seen the masts of several vessels. A man drives a sledge, drawn by a grey horse, up the canal bank towards a road on which are two boys.

Signed, and dated 1644; panel, 12 inches by 16 inches.

Sale.—Robert de St. Victor, Paris, November 26, 1822 (1005 francs, Smith).

271. A River Scene in Winter.—On the bank are tall trees and cottages. On the ice are laden sledges and many figures of various ranks and ages.

Panel, 21½ inches by 30½ inches.

Sale.—A. Meynts, Amsterdam, July 15, 1823, No. 97 (741 florins, Heris).

272. View on a Canal in Winter. Sm. 57.—On the bank is a picturesque cottage; on the ice are figures.

Panel, about 15 inches by 18 inches.

Sale.—D. G. van den Burgh van Kronenburg, Loenen, September 6, 1824, No. 855 (855 florins, Smardt).

273. A River Scene in Winter.—A man on skates stands, stick in hand, waiting for another man who puts on his skates. Farther back are skaters and sledges. On the bank are old tree-trunks covered with hoar-frost.

Panel, 16 inches by 22½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 221.

273a. A Windmill.—On the wall of an old fort. In the frozen ditch are many skaters.

Panel, 22½ inches by 29½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 222.

274. A River Scene in Winter.—In the left foreground a woman and a child watch a man breaking a hole in the ice with his axe. On the

right a man puts on his skates ; near him are a child in a boat and a little boy. Farther away three travellers in a sledge with a grey horse drive across a light bridge on to the ice. There are other sledges, skaters, and boats frozen in. On either side of the canal is a dyke.

Canvas, 39½ inches by 47½ inches.

Sale.—Sébastien Erard, Paris, April 23, 1832, No. 108.

275. View on a Canal in Winter. Sm. 14, and Suppl. 8.—On the left a man and woman are in a sledge drawn by a grey horse, and driven by a man at the side. Beyond, a horseman and three persons on foot come down a road. Beyond them is a cottage amid leafless trees. In the centre foreground a man pushes a sledge containing a basket and a barrel. He converses with another man who is seen from the back. In the right foreground is a big leafless tree. Near it is a cottage ; a man leans against the door. A boy puts on his skates, and another boy watches him. A clear winter's day.

Canvas, 37 inches by 47 inches.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 98 ; and by Waagen, ii. 153.

Sales.—Vaudreuil, Paris, November 24, 1784, No. 39 (6001 francs, Paillet ; Ch. Blanc says that it was bought for King Louis XVI., but it cannot be traced in the Louvre).

R. Jaubert, London, 1806 (£190).

Sébastien Erard, Paris, April 23, 1832, No. 109 (4140 francs, Nieuwenhuys) ; it was in Erard's collection in 1829 (Sm.).

Nieuwenhuys of Brussels, London, May 10, 1833 (£336, Marquess of Lansdowne).

276. View on a Canal in Winter. Sm. 45.—With an inn. In front are two men, one of whom pushes a laden sledge. Children play near them. In the middle distance are many other figures. A man drives several persons in a sledge drawn by a grey horse. Close to them a man ties up a sack.

Canvas, 36 inches by 48 inches.

Sales.—General Verdier, Paris, 1810 (8000 francs, bought in).

Sébastien Erard, London, June 22, 1833 (£295, Segulier) ; it was in Erard's collection in 1829 (Sm.).

276a. A Winter Scene, with a Pool.—On the ice peasants and women load sledges. Golfers and skaters.

Canvas, 29 inches by 39 inches.

Sale.—Amsterdam, May 14, 1839, No. 81 (27 florins, Engelberts).

277. View on a Canal in Winter. Sm. Suppl. 20.—Numerous figures on the ice. In front a boy pushes a child in a sledge ; a man sits, putting on his skates ; a boy carries a basket, with a child. On the other side are a man, woman, and boy in a sledge drawn by a grey horse. Descending a platform to the ice, in the right foreground, a man breaks the ice ; a woman and child watch him. In the distance are a village and scattered farms. "A most excellent production" (Sm.). [Possibly identical with 265.]

Canvas, 46 inches by 48 inches.

Exhibited at the British Institution, 1835.

In the collection of the Earl of Dartmouth, 1842 (Sm.).

278. View on a Canal in Winter. Sm. Suppl. 34.—On the left is an old brick bridge with a single arch. On the right are cottages. A boy pushes a companion in a sledge. A man behind a sledge converses with another man. It is hung very high, but seems not bad.

Signed in full; panel, about 18 inches by 15 inches.

In the collection of Count Manfrin, Venice, 1842 (Sm., who valued it at £157 : 10s.).

In the Venice Academy, 1895 catalogue, No. 177.

279. A River Scene in Winter.—On the ice are many figures. In front a well-dressed man and his wife go towards a sledge drawn by a black horse, which is richly caparisoned. In the distance are other sledges. On the left are the walls of a town with a drawbridge.

Canvas, 30 inches by 43½ inches.

Sale.—Comte R. de Cornéliussen, Brussels, May 11, 1857, No. 58.

280. A River Scene in Winter.—On the ice are many figures. Some slide, others skate, and others go in sledges. To the left are a windmill and cottages, stretching away to the horizon, where is seen the church-tower of a town. To the right is a cottage. Near it a man drives a sledge with an old horse on the ice, which he is crossing towards the town. [Probably identical with 290.]

Panel, 14½ inches by 19½ inches.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 80 (2100 francs, Le Roy).

281. A River Scene in Winter.—On the ice many men, women, and children skate or sledge. One sledge is drawn by a grey horse. To the right is a Dutch town with towers and ramparts.

Signed.

Sale.—M——, Paris, March 26, 1866, No. 147.

282. View on a Canal in Winter. Sm. Suppl. 27.—On the right bank is a round tower, with two bridges beyond it. Numerous persons are on the ice. A man pushes a stout burgher in a sledge. Beyond it, and in front of it, are two sledges laden with goods. A fourth drawn by two horses is near some cottages.

Canvas, 33 inches by 40 inches.

In the collection of William Crierie, Manchester, 1842 (Sm.).

Sale.—Crierie of Manchester, London, 1871 (£299 : 5s., Agnew).

282a. A Frozen River.—With many figures. A sketch.

Panel, 24 inches by 29 inches.

Sales.—P. Methorst the elder and others, Amsterdam, March 14, 1882, No. 63.

C. Smith and others, Amsterdam, June 4, 1882, No. 51.

282*b*. **A River Scene in Winter.**—In front, on a bank, is a rustic inn amid leafless trees. On the ice near it are sledges, skaters, and other figures. In the left distance are cottages and windmills.

Signed in full on the right at foot, and dated 1661 (a false date, because I. van Ostade died in 1649); 29½ inches by 40 inches.

Sale.—Heymel, Berlin, November 5, 1889, No. 156.

283. **A River Scene in Winter.**—On a hill in front are trees. Peasants put on their skates. Farther away are skaters and sledges. To the right is a town half-veiled in mist. In the distance are a bridge, a mill, and a church-tower.

Signed in full; panel, 9½ inches by 15 inches.

Sale.—G. Rothan, Paris, May 29, 1890, No. 83 (1700 francs).

283*a*. **A Winter Scene with Two Windmills.**—To the right is a snowy landscape, with a windmill in the centre and another beyond it to the right. To the left is a frozen canal, with many figures. On the extreme left is a tent.

Signed with a monogram on the tent; panel, 9 inches by 13½ inches.

Sale.—Krupp, junior, and others, Cologne, October 29, 1894, No. 135.

283*b*. **A River Scene in Winter.**—In the centre foreground sits a man, putting on his skates. Near him stands another man, with his back to the spectator; behind, to the right, are three boys. In the left foreground are two tree-trunks; near them to the right a man drives a horse and sledge towards the left. In the left middle distance are a church and houses, with cottages to the right and a stretch of ice covered with figures between them. In the extreme right distance is a windmill.

Signed in full; panel, 17 inches by 21 inches.

In the collection of Dr. Tresling, Laren.

Sale.—Frankfort-on-Main, March 9, 1897, No. 49.

284. **A RIVER SCENE IN WINTER.**—In the right foreground, behind a wooden fence, are thatched cottages and leafless trees. To the left is the ice with many figures and a sledge in front. In the distance is a town with many towers and a windmill. In a delicate yellowish-brown tone.

Panel, 15½ inches by 24 inches.

In the Leonart collection, Cologne.

In the Winter collection.

Sale.—C. Geuljans, Amsterdam, April 24, 1906, No. 51 (1260 florins).

284*a*. **A Winter Scene.**—In the distance is an inn. A man drives a horse and sledge towards it. In front children push a sledge.

Signed on the right with the monogram; canvas, 32 inches by 17½ inches.

Sale.—Alphonse Wattel-Bayart, Roubaix, December 17, 1906, No. 127.

285. **A River Scene in Winter.**—On the right is a broad stretch of ice with many people skating or sledging. In the right foreground a woman sits in a hand-sledge, conversing with three men who stand round

her. In the left middle distance a man seated in a sledge converses with a cavalier accompanied by a lady; the sledge is drawn by a grey horse and a dark horse. In the left foreground is a cottage in front of a big tree; to the right, farther back, are a church and houses. In the extreme right distance is a windmill. Birds in the sky.

Oval panel, 19 inches by 25 inches.

Sale.—Karl Kohner and Mauthner von Markhof, Vienna, March 5, 1908, No. 28.

286. A WINTER LANDSCAPE.

In the collection of W. C. Cartwright, Aynhoe Park.

286a. A River Scene in Winter.—With many figures.

Mentioned by De Sonnevile, p. 85.

In the Fourché collection, Bordeaux.

286b. A Winter Scene.—With skaters and sledges. It hangs too high to be properly seen, but appears to be genuine. Pale in colour.

In the Schloss, Coburg.

287. A WINTER LANDSCAPE.

Signed in full on the left at foot; panel, 14 inches by 13 inches.

In the collection of Dr. M. Wassermann, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, Frankfort-on-Main.

288. A WINTER SCENE.—With a stretch of ice. On the left is a sledge with a grey horse.

In the collection of Sir Audley Neeld, Grittleton House.

289. A WINTER SCENE.—With snow and skaters. It reminds one strongly of Ruisdael.

In the collection of the Earl of Derby, Knowsley House.

290. A WINTER LANDSCAPE.—A bay horse and a sledge. Very good. [Probably identical with 280.]

In the Schollaert collection, Louvain.

290a. A Winter Scene.

A small picture.

Sale.—Amsterdam, May 14, 1749, No. 115 (4 florins 10).

290b. A Winter Landscape with Many Figures.

20½ inches by 18 inches.

Sale.—Pompe and Jan van Huysum, Amsterdam, October 14, 1749 (Hoet, ii.), No. 29 (42 florins).

290c. A Winter Landscape.

15 inches by 20½ inches.

In the collection of Nicolaas van Breemen, The Hague, 1752 (Hoet, ii. 485).

290d. A Winter Scene.—With skaters and sledges. A rich composition, well rendered.

Panel, $23\frac{1}{2}$ inches by 31 inches.

Sale.—Amsterdam, May 23, 1764, No. 42 (92 florins, Kok).

290e. A Winter Scene.

It is uncertain whether the following entries refer to the same picture :

Sales.—Cornelis van der Laan, Amsterdam, April 21, 1718 (Hoet, i. 284), No. 27 (14 florins).

Amsterdam, March 1, 1735, No. 68.

Amsterdam, April 19, 1735 (Hoet, i. 439), No. 35 (9 florins).

C. Troost, Amsterdam, May 5, 1750, No. 122.

Nicolaas Selhof, The Hague, March 28, 1759 (Terw. 214), No. 55 (21 florins 25).

F. van Henghel, Amsterdam, April 22, 1761, No. 32 (20 florins).

Dirk Kindt and others, The Hague, September 27, 1762, No. 76 (10 florins 10, De Winter)—not mentioned by Terw.

Willem van Wouw, The Hague, May 29, 1764 (Terw. 365), No. 132 (15 florins).

290f. A Winter Landscape.—With skaters, horses, and accessories. Panel, 29 inches by $46\frac{1}{2}$ inches.

Sale.—Benjamin da Costa, The Hague, August 13, 1764 (Terw. 377), No. 46 (230 florins, Vergelo of Antwerp).

290g. A Winter Landscape.—With many skaters.

Panel, $7\frac{1}{2}$ inches by 11 inches.

Sales.—Van Nispen, The Hague, September 12, 1768 (Terw. 674), No. 53—but No. 83 in the original catalogue—(13 florins, Fulling).

290h. A River Scene in Winter.—On the ice people skate, walk, or sledge.

Canvas, $42\frac{1}{2}$ inches by $58\frac{1}{2}$ inches.

Sale.—Amsterdam, March 6, 1769, No. 86.

290i. A River Scene in Winter.—Near a town. On the ice are sledges, skaters, and foot-passengers.

Canvas, $73\frac{1}{2}$ inches by 37 inches.

Sale.—Antwerp, March 6, 1769, No. 128.

290j. A Frozen Canal.—Near a town. Many figures on the ice.

Canvas, 43 inches by $76\frac{1}{2}$ inches.

Sale.—Pieck le Leu de Wilhelm, The Hague, May 28, 1777 (350 florins, Ten Kate).

291. A Frozen River.—With sledges and skaters.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 4.

Sales.—Dulac, Paris, November 30, 1778 (522 francs).

Marquis de Changran, Paris, February 21, 1780 (800 francs).

291a. A Winter Landscape by Moonlight.—Near a cottage on the right are peasants with horses and sledges. In front are children, and in the distance are skaters.

$18\frac{1}{2}$ inches by $25\frac{1}{2}$ inches.

Sale.—Leyden, November 4, 1783, No. 41.

291b. A River Scene in Winter.—Many skaters and sledges on a frozen river stretching away to the horizon. On the bank are cottages and trees.

Panel, 13½ inches by 18½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 141 (98 florins, Beckmans Leutzgen).

291c. A River Scene in Winter.—On the ice are many sledges and skaters.

Panel, 12 inches by 15 inches.

Sale.—Amsterdam, July 13, 1790, No. 90 (13 florins, Yver).

292. View on a Canal in Winter. Sm. 34.—Many figures of skaters and others.

Sale.—Baron Nagel, London, March 21, 1795 (£105).

292a. A River Scene in Winter.—On the ice are many figures. In front are peasants with a horse.

Panel, 17 inches by 27 inches.

Sale.—Amsterdam, December 5, 1796, No. 89 (80 florins, Thompson).

292b. A Winter Scene in Holland.—With many figures of skaters and others.

Mentioned by Buchanan, *Memoirs of Painting*, i. 281.

Sale.—Bryan, London, May 17, 1798, No. 13 (£20 : 9 : 6).

293. A Winter Scene in Holland.

Mentioned by Buchanan, *Memoirs of Painting*, i. 293.

Sale.—Bryan, London, May 17, 1798, No. 49 (£105).

293a. A Winter Scene.—With figures, trees, and houses, and a town in the distance.

Panel, 18½ inches by 24½ inches.

Sale.—H. van der Heuvel and J. Hackefort, Rotterdam, April 18, 1816, No. 26 (17 florins 5, Van Dongen).

293b. A Winter Scene.

Panel, 7 inches by 6 inches.

Sale.—H. van der Heuvel and J. Hackefort, Rotterdam, April 18, 1816, No. 46 (26 florins).

293c. Three Woodcutters on the Bank of a Frozen Stream.

Panel, 11½ inches by 16 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 263.

293d. An Ice-bound Landscape.

Panel, 7 inches by 6½ inches.

Sale.—A. M. Penninck Hoofd, Amsterdam, April 19, 1819, No. 34.

294. A River Scene in Winter.—Many figures on the ice.

Panel, 23½ inches by 31 inches.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, No. 256 (700 florins).

294a. [Identical with 294g.]

294b. **A River Scene in Winter.**—On the ice are many skaters.
Panel, 14½ inches by 23 inches.

Sale.—Brun of Geneva, Paris, November 30, 1841, No. 47 (695 francs).

294c. **A River Scene in Winter.**—Near a town, the houses of which are seen in the distance. On the ice are many skaters and sledges.
Panel, 15 inches by 20 inches.

Sales.—Meffre the elder, Paris, February 25, 1845, No. 70.

Héris, Brussels, June 19, 1846, No. 53.

294d. **A Winter Scene.**—On the ice is a fast sledge, with accessories.

Panel, 15½ inches by 22 inches.

Sale.—Amsterdam, May 1, 1849, No. 138.

294e. **Merrymaking on the Ice.**

In the Royal Palace at Schleissheim, near Munich, in 1859 (Parthey, ii. 210).

294f. **A Winter Landscape.**

Signed in full.

Sale.—Amsterdam, August 21, 1860, No. 250.

294g. **A Frozen River.**—On one side is a dyke, with a church-tower beyond it. Many figures and accessories.

Signed in full; canvas, 29 inches by 27½ inches.

Sales.—Franzi, Amsterdam, October 5, 1837, No. 35 (46 florins, E. M. Engelberts).

Amsterdam, April 27, 1840, No. 47 (42 florins, A. H. Deekens).

A. H. Deekens and others, Amsterdam, May 23, 1865, No. 157 (150 florins, Houste).

294h. **A Winter Scene, with Skaters.**

Exhibited at Leeds, 1868, No. 567.

Then in the collection of Major Hill M. Leathes.

294i. **A Winter Landscape.**

Sale.—Amsterdam, October 31, 1871, No. 425.

295. **SLEDGING ON THE ICE.**

Signed on a stone at foot; panel, 10 inches by 12 inches.

Exhibited by A. Rupprecht, Munich, 1888, No. 26.

295a. **A Frozen Canal with Skaters.**

Panel, 22 inches by 28 inches.

Sale.—Balthasar Schmidt, Berlin, June 20, 1891, No. 68.

295b. **A Winter Scene.**—With men and animals.

Sale.—Fred. Jackson and others, London, April 20, 1895, No. 79.

295c. **A River Scene in Winter.**—Outside the walls of a little Dutch town is a frozen river with skaters and sledges.

Panel, 18½ inches by 25½ inches.

Sale.—Wyl von Wymetal and others, Cologne, June 14, 1895, No. 187.

296. **A WINTER SCENE.**—With skaters and others. Brown in tone.

6½ inches by 4½ inches.

Sale.—London, May 27, 1897, No. 50.

297. **A Winter Scene.**—In front a peasant on skates pushes a sledge ; beyond are numerous skaters. To the right are the houses of a village.

Signed in full ; 8 inches by 11½ inches.

Sale.—Berlin, March 20, 1900, No. 72.

297a. **A River Scene in Winter.**—With houses and figures.

22 inches by 27 inches.

Sale.—London, June 1, 1900, No. 18.

297b. **A Frozen River.**—With boats and figures.

Panel, 13 inches by 11 inches.

Sale.—Cope and others, London, December 12, 1903, No. 37.

297c. **A River Scene in Winter.**—With a waggon and figures.

25 inches by 37 inches.

Sale.—Lowe, London, July 4, 1904, No. 20.

297d. **A Frozen River.**—With figures and sledges.

Panel, 14 inches by 18 inches.

Sale.—H. Zoeppritz, London, May 15, 1908, No. 19 (£5 : 5s., Cohen).

298. **A LAUGHING PEASANT WITH A SLOUCH HAT.**—Half-length ; half life-size. He is turned three-quarters left, but looks at the spectator. He wears a brown coat and a red vest. His face is lighted from the left by a candle. Brown background.

Signed in full on the left ; panel, 18 inches by 15 inches.

Sale.—Soeterwoude, August 14, 1776, No. 14.

In the Suermondt collection, Aachen.

Acquired in 1874 by the Royal Museums, Berlin.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 845D.

299. **A TOPER.**—Half-length, with the head facing the spectator. He has a pipe in his hatband, another pipe in his left hand, and a jug in his right.

Panel, 12 inches by 9 inches.

Exhibited at Berlin, 1890, No. 207.

In the collection of Adolf Thiem, San Remo.

Acquired by the Kaiser Friedrich Museum, 1904.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 845F.

300. **A LAUGHING BOY.**—Half-length ; full face. He has

brown hair and wears a plumed hat and an old brown coat. Spirited and freshly painted in his well-known brown tone.

Signed in full on the right, and dated 1641; panel, 10 inches by 9 inches.

Purchased by Queen Louisa Ulrica of Sweden in 1754 from the Tonneman collection, Amsterdam, but not among the pictures mentioned by Terw. in that collection.

In the collection of Gustavus III., King of Sweden.

In the Stockholm National Museum, 1900 catalogue, No. 557.

300a. Head of a Peasant.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 282.

300b. A Laughing Boy.

10 inches by 9 inches.

Sale.—G. van Hoven, Amsterdam, March 10, 1755, No. 44 (30 florins, Balgrio).

300c. An Old Man.—Half-length; in profile. With grey beard and a big hat.

9½ inches by 8 inches.

Sale.—J. P. Wierman, Amsterdam, August 18, 1762, No. 108 (5 florins).

300d. A Head.

17½ inches by 15½ inches.

Sale.—P. E. Day de Rivet, Leyden, September 24, 1764, No. 7 (12 florins 10).

300e. A Peasant singing and playing.—In an interior.

Panel, 6 inches by 5 inches.

Sale.—W. van der Lely, Amsterdam, December 14, 1772, No. 104.

300f. A Peasant smoking.—He sits at a table.

Sale.—J. Graham and others, The Hague, July 24, 1775, No. 38.

300g. Interior with a Peasant.—He sits at a table, filling his pipe.

Panel, 5½ inches by 5 inches.

Sale.—B. Beschey, Antwerp, July 1, 1776, No. 193 (19 florins, Vervrange).

301. A Peasant smoking. Sm. 17.—He sits smoking a pipe, with a jug in front of him.

Panel, 10 inches by 8 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 304 (297 florins, Coclers).

301a. A Peasant seated, cutting a Pen.

Panel, 9 inches by 8 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 114.

301b. A Peasant looking merrily into a Jug.

Panel, 9 inches by 8 inches.

Sale.—T. P. C. Haag, The Hague, December 21, 1812, No. 22 (17 florins, Esser).

301c. A Merry Peasant.

Panel, 17½ inches by 15½ inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 98 (17 florins 10, Tijs).

301d. A Young Shepherd.—He wears a hat and holds a shepherd's staff.

Canvas, 15½ inches by 11½ inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 99 (22 florins, Spruijt).

301e and f. A Laughing Man.—[Two pendants.]

Panel, 4½ inches by 4½ inches.

Sale.—Amsterdam, October 30, 1823, Nos. 192 and 193 (13 florins and 6 florins, Lijst).

301g. A Merry Peasant smoking.

Signed with the monogram.

Sale.—Utrecht, June 27, 1825, No. 114 (3 florins 10).

301h. A Peasant.—He sits at ease, pipe in hand.

Panel, 8½ inches by 6 inches—on the reverse.

Sales.—Rotterdam, June 9, 1823, No. 109.

Johan Ph. de Monté, Rotterdam, July 4, 1825, No. 114 (10 florins, Wijland).

F. Kamermans, Rotterdam, October 3, 1825, No. 43 (26 florins, Van den Berg).

301i. A Peasant.

Sale.—Rotterdam, April 11, 1827, No. 132.

301j. A Peasant playing the Violin.

Canvas.

Sale.—B. A. C. de Lange van Wijngaarden, Rotterdam, April 22, 1846, No. 162 (16 florins).

301k. A Peasant drinking.

In the Lied collection, Berlin, 1856 (Parthey, ii. 210).

302. A MAN READING.—Unusual, but genuine. Modern in treatment.

Sale.—George Smith, London, May 8, 1901, No. 287 (£20 : 9 : 6)—noted by A. Bredius.

303. A MAN.—Full-length. In a long coat.

Panel, 6 inches by 4 inches.

Sale.—Madame E. Warneck, Paris, May 10, 1905, No. 49 (190 francs).

304. A Young Peasant.—He is in green with a dark cap. He sits on an overturned chair, looking at the spectator. He holds a beer-glass in his right hand. His pipe trails on the floor.

Signed in full, with the date erased ; panel, 10 inches by 8 inches.

Sale.—K. Keuter and others, Amsterdam, April 3, 1906, No. 970.

305. **A Man reading**.—Head of a beardless man with short dark hair and smiling face. His eyes are downcast as if he is reading.

Circular panel, 3 inches across.

Sale.—Sir Charles Turner of London, Berlin, November 17, 1908, No. 65.

306. **A FARMYARD SCENE**.—In the centre of the background is an old wooden shed with a thatched roof, in which a farm-cart, a wheel, baskets, and tools are stored. In the left foreground, in sunlight, are the remains of a fowl-house, overgrown with brambles ; on the top is a plank with various articles upon it. Behind is a large oak. In the centre foreground, partly in shadow, fowls are feeding.

Signed in full, and dated 1639 or 1641 ; panel, 15½ inches by 15½ inches.

Sales.—H. Moll, Cologne, November 11, 1886, No. 126 (700 mark, Habich).

Edward Habich, Kassel, May 9, 1891, No. 116 (bought for the National Gallery, with 12 other pictures, for £2807 in all).

In the National Gallery, London, 1906 catalogue, No. 1347.

307. **A PEASANT FAMILY**.—They are on the right, near a willow. The mother sits with her child on her lap. A man lies near her, and another man stands up behind him, turned towards the group. On the left are a two-wheeled cart and a grey horse which has been unharnessed. In the centre is a distant view with a small figure.

Signed in full on the right ; panel, 17 inches by 21 inches.

In the possession of the London dealer Walter J. Abraham.

308. **THE PIGSTYE**. Sm. Suppl. 42.—In the middle distance is a tumble-down pigstye, with a thatch on which is a horse's skull ; behind it is thick foliage. In front are three pigs. One is lying down ; another is about to lie down on the right behind the first ; the third sniffs at the ground on the left. Beyond them a man with his back to the spectator prepares their food. It reminds one a little of the Paulus Potter in the Brussels Museum.

Canvas, 15½ inches by 14 inches.

Sales.—Van Leyden, Paris, September 10, 1804, No. 143.

Dubois, Paris, December 7, 1840 (2000 francs).

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1903 catalogue, No. 2513.

309. **A GREY HORSE IN A LANDSCAPE**.—His rider has dismounted and stands by the roadside. In front is a large tree-trunk. In the distance are a man and a child, with a dog nearer the front. The picture is very closely related to the early works of Philips Wouwerman, such as, for example, 207 ("A Grey Horse" at the Rijksmuseum).

Panel, 13 inches by 11 inches.

Mentioned by Waagen, Suppl. 453.

In the collection of Sir John Stirling Maxwell, Bart., Pollok House, Glasgow.

310. LANDSCAPE WITH A FARM.—Three cows in a pasture. Cottages to the left and in the right distance. A tree on the right.

Oval panel, 24 inches by 32 inches.

In the collection of Sir F. Cook, Bart., Richmond, Surrey.

310a. A Rustic Kitchen and Stable.—With a traveller and his horse.

Sale.—Jac. Snels, Baron van Deneke, The Hague, July 11, 1763 (Terw. 341), No. 65—but No. 7 in the original catalogue—(12 florins 10, Van Riehl).

310b. Landscape with a Pool.—With men and animals.

Panel, 21½ inches by 33 inches.

Sale.—N. Albrechts and others, Amsterdam, May 11, 1772, No. 103 (16 florins 10).

310ba. A Gypsy Woman telling a Peasant's Fortune.—In an interior.

Panel.

Sale.—N. Albrechts and others, Amsterdam, May 11, 1772, No. 174 (14 florins 15, Minuzzi).

310c. A Village.—A cart full of vegetables, a woman and a man. In the middle distance are peasants outside the inn.

Panel, 11 inches by 14 inches.

Sale.—Amsterdam, September 8, 1773, No. 51 (105 florins, P. Fouquet).

310d. A Hilly Landscape.—On a bank to the left rest a man and a woman; to the right is a waggon with two horses; beyond are cottages. In the distance are high hills.

Canvas, 20½ inches by 34 inches.

Sale.—Amsterdam, September 24, 1777, No. 107 (80 florins, Roos).

310e. Merry Peasants.—A man and woman seem to have fallen down a bank. Other peasants laugh at them.

Panel, 13½ inches by 10 inches.

Sale.—J. W. Heybroek, Rotterdam, June 9, 1788, No. 64 (33 florins, Jeroo).

310f. A Peasant Family.—Near a cottage a woman stands at a cask, with a man. A little boy sits fishing at the edge of a pool.

Panel, 16½ inches by 14 inches.

Sale.—Amsterdam, July 13, 1790, No. 89.

310g. A Farm beside a Stream.—A wooden bridge over the stream. Figures.

Signed; canvas, 17½ inches by 25 inches.

Sale.—Van der Aa and Tendall, The Hague, July 25, 1809, No. 144 (18 florins 10, Van Eijk).

310h. A Barn.—With utensils, hens, and other accessories.

Panel, 12 inches by 21 inches.

Sale.—Amsterdam, April 24, 1811, No. 100 (2 florins, Gruyter).

310i. A Church Interior during the Sermon.

12 inches by 15 inches.

Sale.—Van Dijn, Amsterdam, January 10, 1814, No. 123 (11 florins).**310j. A Landscape.**—On a hill to the right is a thatched cottage with a clump of trees. In the centre is a village.

Panel, 13½ inches by 19½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 349.**311. A Battle (?)** (probably a peasant brawl).*Sale.*—F. Kamermans, Rotterdam, October 30, 1825, No. 237 (74 florins, Exfordt).**311a. A Landscape.**—Along a town wall with old buildings. On the water are ships, boats, and other objects.*Sale.*—Amsterdam, November 2, 1829, No. 90 (150 florins, Esser).**311b. A Ruined Cottage.**—Under trees at the roadside. Farther away are cottages almost hidden amidst trees and bushes.

Panel, 12½ inches by 13½ inches.

Sale.—Bugge, Copenhagen, August 21, 1837, No. 35.**311c. A Village with Two Horsemen.**—Villagers and two pigs. Wrongly catalogued as by Adriaen van Ostade.

In the Vivian collection, Claverton, 1854 (Waagen, iii. 176).

311d. A Grey Horse and a Peasant in a Stable.

Panel, 11 inches by 8 inches.

Sale.—A. Watering and others, Amsterdam, November 7, 1866, No. 114.**311e. Landscape with a Canal.**—In the right foreground is a cottage, reached by a path across a bridge and through a grated door. On the left are a canal and a windmill. [Pendant to 311f.]

Hexagonal panel, 10½ inches by 14 inches.

Sale.—Georg Finger des Raths, Frankfort-on-Main, May 21, 1874, No. 51.**311f. A Cottage beside a Stream.**—Ducks on the water. A man stands fishing on the bank. [Pendant to 311e.]

Hexagonal panel, 10½ inches by 14 inches.

Sale.—Georg Finger des Raths, Frankfort-on-Main, May 21, 1874, No. 52.**311g. Landscape with Figures.**—On the left, outside a cave, are figures and horses. On the right, near an old well, is a woman.

Panel, 17 inches by 20 inches.

Sale.—S. von Hirsch, Cologne, May 29, 1876, No. 120.**311h. Backyard of a Cottage.**—With a flower-bed, and a pump. Signed; panel, 16 inches by 16 inches.*Sale.*—P. C. Nahuys born F. M. Hodgson, C. F. Royer born Kerst, and others, Amsterdam, November 14, 1883, No. 118.

311i. Interior of a Stable with a Horse.—An old man sits by the fire on the left. It may be genuine, and reminds one of 133.
17 inches by 23 inches.

Sale.—Brussels, July 1, 1903, No. 58.

311j. A Landscape.—In front is a stream with a boat and a fisherman. Along a dyke at the side are anglers. To the left and in the centre are cottages amid trees. Farther away a man and a woman converse. On the right is a vista, with a view of a church.

Panel, 8 inches by 10½ inches.

Sale.—The brothers Bourgeois, Cologne, October 27, 1904, No. 62.

311k. A Gypsy Family.—Encamped round a fire outside a cottage. Moonlight.

Panel, 14½ inches by 12 inches.

Sale.—A. van der Finck, Brussels, November 25, 1904, No. 74.

312. INTERIOR WITH SIX PEASANTS.

In the Cavens collection, Brussels.

313. A COTTAGE INTERIOR.—Very characteristic of the early period.

Signed in full, and dated 1640; panel, 18 inches by 15½ inches.

In the Esterhazy collection, Vienna.

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 527 (old No. 292).

314. A COTTAGE INTERIOR WITH FIVE FIGURES.

In the Emden Museum.

315. AN INTERIOR WITH TWO PEASANTS.—One man sits, the other stands, before the fire. The seated man, wearing a pink shirt and holding a pipe in his left hand, looks up at the other peasant to his right. This man, wearing a pale-blue shirt and yellow apron, stands in profile, looking down, with his left hand behind his back. Behind him is a wooden staircase; at the foot of it a dog lies asleep near a wooden hooped tub.

Signed, and dated 1645; panel, 9½ inches by 13 inches.

In the collection of Arthur Kay, Glasgow; exhibited on loan since 1905 in the Glasgow Art Gallery.

316. INTERIOR WITH A MAN AND TWO CHILDREN.
—With hens and other accessories.

In the collection of Sir Audley Neeld, Grittleton House.

317. INTERIOR WITH FOUR FIGURES.—A woman in red is prominent.

In the collection of the Earl of Derby, Knowsley, No. 8.

318. INTERIOR WITH PEASANTS AND ANIMALS.

A small picture.

In the possession of the London dealers P. and D. Colnaghi.

318a. Interior with Various Figures.

Sale.—Haarlem, April 12, 1740, No. 79.

318b. A Cottage Interior with Figures.

Panel, 22 inches by 28 inches.

Sale.—Amsterdam, June 4, 1766, No. 76.

318c. Interior with Peasants.

Sale.—P. C. Druyvesteyn, Haarlem, April 26, 1768, No. 70 (3 florins 2, De Pester).

318d. Interior with Peasants.

Sale.—Fisciau, Fouquet, Wiedeman, and others, Amsterdam, October 12, 1768, No. 173 (4 florins 15).

318e. Interior with Peasants.

Sale.—J. M. Cok, Amsterdam, December 16, 1771, No. 149 (16 florins 10, Van der Schley).

318f. Peasants and Women in an Interior.

16 inches by 22 inches.

Sale.—Amsterdam, April 27, 1774, No. 111.

318g. Interior with Peasants.

Sale.—J. de Moni, Leyden, April 17, 1784, No. 165 (14 florins 25, Kerkhoven).

318h. A Cottage Interior with Figures.—Various utensils and furniture. Loosely painted.

Panel, 17½ inches by 15½ inches.

Sale.—Amsterdam, April 16, 1792, No. 72 (2 florins, Stevens).

318i. A Cottage Interior.—With a pump and utensils. In front are some hens. Well rendered.

Panel, 12 inches by 12 inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 257 (4 florins, Fouquet).

318j. Interior with a Peasant Family. Sm. 28.—[Pendant to 164d.]

Circular panel, 7 inches across.

Sale.—Destouches, Paris, March 21, 1794.

318k. Interior with Several Figures.

Panel, 11½ inches by 10½ inches.

Sale.—Van der Pot, Rotterdam, June 6, 1808, No. 97 (40 florins, Luchtmans).

318l. Interior with Peasants.

Sale.—The widow D. Heemskerk and others, Haarlem, May 26, 1809, No. 45.

318m. A Peasant Company in a Barn.

Panel, 10 inches by 13 inches.

Sale.—J. Fokke, Amsterdam, June 29, 1814, No. 39 (4 florins 10, Gruyter).

318n. A Boor and his Wife seated by the Fire.

Panel, 6 inches by 6 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 280.

318o and p. Two Cottage Interiors with Figures.

Circular panel, 10½ inches by 10 inches.

Sale.—Amsterdam, July 19, 1826, No. 32 (80 florins, De Vries).

318q and r. Two Pictures of Peasant Companies.

Panel, 9 inches by 7½ inches.

Sale.—Amsterdam, August 4, 1828, No. 99 (12 florins 5, Chaplin).

318s. Interior with Peasants.

Panel, 15 inches by 15 inches.

Sale.—Amsterdam, May 14, 1839, No. 426 (18 florins, Roos).

318t and u. A Cottage Room with Figures.—Accessories. Two pictures.

Panel, 14 inches by 12½ inches.

Sale.—A. Baron van Harinxma thoe Slooten, Amsterdam, September 9, 1839, No. 61 (39 florins, Schetsberg).

318v. Peasants at Table in an Interior.—Various household utensils.

Panel, 19½ inches by 23½ inches.

Sale.—Amsterdam, May 6, 1845, No. 99 (50 florins, A. Wolff).

318w. Peasants in an Interior.

Panel, 6½ inches by 7 inches.

Sale.—The widow J. P. van Oosthuyse van Rijsenburg, born M. de Jongh, The Hague, October 18, 1847, No. 120.

318x. A Rustic Interior with Figures.

Panel, 7½ inches by 9½ inches.

Sale.—Amsterdam, July 17, 1858, No. 73 (20 florins 50, Keyzer).

318y. Four Peasants in a Humble Room.

Sale.—L——, Paris, April 3, 1869, No. 45 (62 francs).

318z. Interior with Peasants.

Sale.—Canning, London, 1882 (£136 : 10s., Lesser).

319. INTERIOR WITH PEASANTS.—Catalogued as by Adriaen van Ostade; it is, however, a genuine though repainted Isack.
15½ inches by 24 inches.

Sale.—London, May 13, 1893, No. 66.

320. A COTTAGE INTERIOR.—A peasant, a woman, and a child grouped round a cask.

Signed in full; panel, 13½ inches by 16 inches.

Sales.—Berlin, April 5, 1898, No. 39.

Berlin, January 24, 1899, No. 27.

321. **A BARN WITH PEASANTS AND ANIMALS.**—An empty composition in an unpleasant brownish-yellow tone.

19 inches by 26 inches.

Sale.—London, June 22, 1901, No. 145.

321*a* and *b*. **Two Interiors with Little Figures.**

A small wide oval.

In the collection of Jules Lengart, Lille, sold in Paris, 1902.

322. **TWO FIGURES BY THE FIRESIDE.**—One is in red.

Signed indistinctly in the left centre.

In the collection of Werner Dahl, Düsseldorf; not in the sale catalogue of 1905.

322*a*. **A Dutch Interior with a Family Scene.**

Canvas, 10 inches by $11\frac{1}{2}$ inches.

Sale.—H. Weustenberg, Berlin, October 27, 1908, No. 10.

323. **AN INTERIOR.**

Dated 1640; a small picture.

In the Gerhardt collection, Budapest.

324. **AN INTERIOR.**

Signed in full, and dated 1640; a small picture.

In the Kilenyi collection, Budapest.

324*a*. **An Interior.**

$14\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sale.—Robert de Neufville, Leyden, March 15, 1736 (Hoet, i. 465), No. 76 (15 florins)—but No. 86 of the original catalogue (15 florins 10).

324*aa*. **Interior.**

Sale.—C. Troost, Amsterdam, May 5, 1750, No. 121.

324*b* and *c*. **Two Fine Cottage Interiors.**

Sales.—Cornelis van Essen, Amsterdam, February 21, 1736, No. 40.

J. van Vliet, Amsterdam, December 16, 1750, No. 11 (45 florins).

324*d*. **A Cottage Interior.**

10 inches by $14\frac{1}{2}$ inches.

Sale.—F. E. Day de Rivet, Leyden, September 24, 1764, No. 102 (6 florins).

324*e*. **A Cottage Interior.**

10 inches by 8 inches.

Sale.—F. E. Day de Rivet, Leyden, September 24, 1764, No. 103 (6 florins 10).

324*f*. **A Cottage Interior.**

Sale.—Supplement to Reyersbergen van Cauwerven, Leyden, July 31, 1765, No. 35.

324*g*. **A Cottage Interior.**

Sale.—J. Koerten, widow of A. Block, Haarlem, August 7, 1765, No. 107.

324h. A Rustic Barn.—From within.

Panel, 12½ inches by 17 inches.

Sale.—Amsterdam, April 27, 1774, No. 313.

324i. A Peasant Household.

Panel, 14 inches by 18 inches.

Sale.—Pieck Le Leu de Wilhelm, The Hague, May 28, 1777, No. 87 (92 florins, Wubbels).

324j. A Cottage Interior.

Sale.—B. Kley, The Hague, May 10, 1781, No. 41 (40 florins).

324k and l. Two Interiors.—One is especially good.

Sale.—R. Sondag and others, Rotterdam, July 5, 1813, Nos. 111 and 112.

324m. A Cottage Interior in Sunlight.

Sale.—Amsterdam, July 16, 1828, No. 121 (21 florins, Campen).

324n. A Rustic Household.

Panel, 17½ inches by 16½ inches.

Sale.—J. Verkolje, Rijnzaterwoude, July 14, 1828, No. 50.

324o. Interior of a House.

Sale.—Rotterdam, April 26, 1830, No. 112 (50 florins 10).

324p. An Interior.

Sale.—W. J. Schellink and others, Rotterdam, April 24, 1834, No. 170.

324q. Interior.

Sale.—Brussels, August 1, 1842, No. 77.

324r. An Interior.

Exhibited at Leyden, 1850, No. 123.

Then in the collection of the widow J. W. Bertrand.

324s. An Interior.

Exhibited at Leyden, 1850, No. 122.

Then in the collection of Taets van Amerongen van Natewisch.

324t. A Cottage Room.

In the Royal Palace, Schleissheim, near Munich, 1859 (Parthey, ii. 210).

324u and v. Two Cottage Interiors.

Canvas, 8 inches by 10½ inches.

Sale.—Amsterdam, June 11, 1861, No. 176.

324w. Interior of a Country Inn.

Panel, 17 inches by 18½ inches.

Sale.—Amsterdam, December 9, 1862, No. 125.

324x. A Cottage Interior.

Panel, 7½ inches by 10 inches.

Sale.—H. A. Haarsma, Amsterdam, October 8, 1867, No. 46 (32 florins 50, Gorlitz).

324y. A Cottage Interior.

Signed in full.

Sales.—Amsterdam, March 5, 1861, No. 304 (7 florins, Hellendaal).
Amsterdam, February 26, 1868, No. 239.

324z. A Cottage Interior.

Sale.—Antwerp, January 23, 1871, No. 196.

325. A Cottage Interior.

Panel, 12 inches by 12½ inches.

Sale.—Amsterdam, May 13, 1873, No. 65 (86 florins, Salomons).

325a. A Cottage Interior.

Sale.—J. E. van Houtum, Amsterdam, November 18, 1874, No. 50.

326. A SUMMER LANDSCAPE.—With horsemen and cows.

Signed on the right at foot.

In the Schollaert collection, Louvain; probably from the sale of D. van der Schrieck.

327. A COUNTRY HOUSE.

In the collection of the late Maurice Kann, Paris.

328. A Landscape.

In the Fröhlich collection, Würzburg.

In the collection of Würzburg University, Fröhlich bequest, 1897 catalogue, No. 342.

329. Two Asses.—Two pictures. By Isack van Ostade and Cornelis Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, Nos. 73 and 81.

Probably acquired in an unfinished state by Dusart, who completed them.

329a. A Horse held by a Boy.—By Isack van Ostade and Cornelis Dusart.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 246.

330. Two Pigs.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 438.

330a to e. Five Pictures of Horses.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, Nos. 179, 180, 439.

331. A Dutch Town.—With figures and ships.

Sale.—The Hague, April 24, 1737 (Terw. 13), No. 38 (34 florins 10).

331a and b. Two Landscapes.—With figures and animals.

Sale.—The Hague, April 24, 1737 (Terw. 13), No. 39 (31 florins 15).

331c. A Little Country House.

Sale.—Ben Johan Furly, Rotterdam, March 31, 1739, No. 35 (13 florins, Fr. Trimble).

331d. A Country House.

Sale.—Hasselaar, Amsterdam, April 26, 1742 (Hoet, ii. 52), No. 34 (21 florins).

331e. A Troop of Animals.

Sale.—Fr. Trimble, Rotterdam, April 5, 1747, No. 53.

331f. A Horse.

Sale.—Adr. Swalmius, Rotterdam, May 15, 1747, No. 95.

331g. A Large Landscape.

Sale.—Comte d'Oultremont, Leyden, March 11, 1754, No. 48 (28 florins, Guéré).

331h and i. Two Landscapes.—Small pictures.

Sale.—Comte d'Oultremont, Leyden, March 11, 1754, No. 97 (6 florins 5, Furet).

331j. A Cottage.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762 (Terw. 282), No. 5—but in the original catalogue, No. 177—(180 florins, Fouquet).

331k. A Peasant Company.

Panel, 18 inches by 25 inches.

Sale.—Amsterdam, January 24, 1763, No. 9 (13 florins, Wiening).

331l. A Painter.

Sale.—Amsterdam, September 26, 1763, No. 80 (6 florins 15, De Pester).

331m. A Man with a Horse.—A small picture.

Sale.—Amsterdam, September 26, 1763, No. 109.

331n. A Common with Animals.

26 inches by 28½ inches.

Mentioned by Hoet, ii. 525.

Sale.—Arnoud Leers of Rotterdam, Amsterdam, May 19, 1767 (Terw. 603), No. 110 (27 florins 10).

331o. A Peasant looking into a Beer-Jug.

Sale.—J. M. Cok, Amsterdam, December 16, 1771, No. 150 (3 florins).

331p. Landscape with Houses and Figures.

20 inches by 32 inches.

Sale.—J. van den Berg, Amsterdam, July 29, 1776, No. 92.

331q. A Peasant Company.

17½ inches by 23 inches.

Sale.—W. Coole, Rotterdam, August 6, 1782, No. 55.

331r. Landscape with Figures.

Panel, 20½ inches by 17½ inches.

Sale.—Ant. de Walsche, Brussels, June 14, 1791, No. 20 (114 florins).

331s. Two Peasants.

Sale.—Isaak Knoll, Delft, August 15, 1794, Suppl. No. 45.

332. Landscape with a House by the Roadside.

Mentioned by Buchanan, *Memoirs of Painting*, i. 250.

Sale.—C. A. de Calonne, London, March 23, 1795, No. 80.

333. Peasants at a Cottage Door.

Mentioned by Buchanan, *Memoirs of Painting*, ii. 67.

In the Robit collection; Bryan's 1801-2 catalogue, No. 42.

333a. Landscape with Figures. Sm. 42.

Sale.—Lord Rendlesham, London, June 20, 1806 (£145).

333b. A Waggon and Figures outside a Cottage.

Panel, 15½ inches by 16½ inches.

Sale.—V. van der Vinne and Van Oukerke, Haarlem, March 11, 1816, No. 25.

333c. Peasants outside a House.

Panel.

Sale.—H. D. G. de Marce and W. Horstink, Haarlem, May 12, 1817, No. 128.

333d. Landscape with Figures.

26 inches by 22 inches.

Sale.—Hoorn, July 8, 1817, No. 65 (1200 florins, Gruyter).

333e. Exterior with Several Figures.

Panel.

Sale.—Laurent Leyssens, Antwerp, August 27, 1817, No. 34.

333f. Landscape.—With trees, a church-tower, and figures.

Panel, 13½ inches by 19½ inches.

Sale.—C. J. Stiers d'Aertselaer, Antwerp, July 29, 1822, No. 72.

333g. A Country House.—With children and other figures.

Panel, 11½ inches by 11½ inches.

Sale.—Amsterdam, October 30, 1823, No. 190 (1 florin 10).

333h. Peasants, Women, and Children.

Panel.

Sale.—R. J. Bouricius, Arnhem, September 18, 1826, No. 86 (1 florin 10, Prins).

333i. Landscape with Cottages.

Panel, 20 inches by 25 inches.

Sale.—J. Schimmelpenninck, Amsterdam, April 11, 1829, No. 21 (32 florins, Smart).

333j. Landscape.—With houses and figures.

Sale.—Amsterdam, November 2, 1829, No. 91 (5 florins 15, P. Esser).

333k. A Horse's Stable.

Sale.—Rotterdam, April 26, 1830, No. 183 (10 florins, Chaplin).

333l. Landscape with Cattle.—The cattle stand or lie down.

Panel, 16 inches by 21 inches.

Sale.—B. E. L. Baron Collot d'Escury, Leeuwarden, October 17, 1831, No. 21.

333m and n. Two Pictures with Peasants.

Panel, 9 inches by 6½ inches.

Sale.—Amsterdam, August 20, 1856, No. 118.

334. Country Folk outside a Cottage.

Mentioned by *Waagen*, iii. 388.

Sale.—Earl of Shrewsbury, Alton Towers, July 6, 1857.

334a. Figures outside a Cottage.

Panel, 13½ inches by 11 inches.

Sale.—E. B. Rubens and others, Amsterdam, August 11, 1857, No. 85.

334b. Landscape with Peasants and Animals.

Sale.—J. Mawdsley and others, London, December 18, 1869, No. 484.

334c. A Dutch Village.—Men and horses.

Sale.—P. L. Hinds, London, 1870 (£346 : 10s., bought in).

334d. Interior of a Stable.

Panel, 17 inches by 19 inches.

Sale.—Van Loon, Van Winter, and others, Amsterdam, February 26, 1873, No. 53.

334e. A Sandy Landscape.—In the distance is a church-tower.

Sale.—Ant. Sils, Antwerp, March 21, 1882, No. 51.

334f. A Hut in a Wood, with Figures.

Sale.—Ant. Sils, Antwerp, March 21, 1882, No. 117.

335. Landscape with a Tree and a Grey Horse.

13 inches by 10 inches.

Mentioned by *Waagen*, iii. 300.

Sale.—Duke of Hamilton, London, June 17, 1882 (£556 : 10s., Rutley).

335a. A Rustic Laundry.

Panel, 12 inches by 12 inches.

Sale.—Baron Eduard von Niese wand, London, June 9, 1886, No. 17.

336. A VILLAGE INN.—Of good quality.

12½ inches by 14½ inches.

In the collection of Lord Francis Pelham Clinton Hope, Deepdene, 1891 catalogue, No. 62; bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

337. A LARGE LANDSCAPE.—Apparently an original once, but now completely repainted.

23 inches by 33 inches.

Sale.—Merlo, Cologne, December 9, 1891, No. 134 (500 mark).

338. MANY FIGURES OUTSIDE AN INN.

8 inches by 11½ inches.

Sale.—London, May 13, 1893, No. 67.

338a. A Group of Peasants.—Two men, a woman, and a child.

Panel, 11 inches by 15½ inches.

Sale.—Schipper and others, Berlin, February 19, 1900, No. 185.

338b. A House with Figures.—By a stream.

31 inches by 25 inches.

Sale.—November 24, 1900, No. 29.

339. Portrait of Jan Steen.

Oval.

See Moes, *Iconographia Batava*, 7525, 13.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 363.

340. A River Scene in Winter near Nymwegen (Winter in Holland).—On a broad frozen river are skaters. A man, woman, and two children are in a sledge drawn by a grey horse, which is being fed. On a dyke to the left are a signal-station and some houses. In the left distance is the town of Nymwegen. Floating vaporous clouds, glowing with light, rise above the low horizon.

Signed with a doubtful signature; canvas, 40 inches by 60 inches.

Given by George A. Hearn in 1893.

In the Metropolitan Museum, New York, 1905 catalogue, No. 301.

341. A View of Goeree.

Sale.—Offley, London, 1806 (£58:16s., Kingscote).

342. INTERIOR OF A STABLE, WITH STILL-LIFE.

In the Hoogendijk collection, The Hague, No. 248.

342a. A Rustic Barn.—With furniture and utensils.

Panel, 14 inches by 12 inches.

Sale.—P. J. Hogguer, Amsterdam, August 18, 1817, No. 64 (246 florins, Isaac Smit for Hogguer).

342b. Rustic Furniture and Utensils.

Panel, 5 inches by 6 inches.

Sale.—F. G. Baron van Lynden, Van Hemmen, and others, Amsterdam, November 10, 1846, No. 85.

342c. Rustic Utensils and Vegetables near a Hut.

Panel, $9\frac{1}{2}$ inches by 12 inches.

Sale.—Hendrik Six, Amsterdam, November 25, 1851, No. 36.

342d. Still-Life.

Oval panel, 11 inches by $13\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1873.

Sale.—London, July 16, 1904, No. 32.

343. A Picture.—Very fine.

In the collection of Count Paul Orloff-Davidoff, St. Petersburg—noted by A. Bredius.

343a-h. Eight Small Pictures.—Two of them round or oval.

These, with 1-5, formed the set of thirteen pictures which the Rotterdam dealer Leendert Hendriksz Volmarijn had commissioned Isack van Ostade to paint in 1641. Two of these were round or oval, and two others were ready before January 31, 1643. At the sitting of the Council of the Haarlem Guild of St. Luke on that day, Isack was required to complete the others by the ensuing Easter. For the set of thirteen he was to be paid 50 florins (Van der Willigen, p. 240).

343i and j. Two Pictures.

Sale.—Amsterdam, March 1, 1735, No. 89.

343k. A Picture.

Oval.

Sale.—J. Tyler, widow of L. van Beek, Amsterdam, April 30, 1759, No. 90 (1 florin).

343l. A Picture.

Sale.—Hendrik Bagh, Leyden, August 24, 1761, No. 64 (12 florins 5).

343m. A Picture.

Sale.—J. L. Menke, Cologne, October 27, 1890, No. 65 (950 mark, Sequeira).

CHRONOLOGICAL LIST OF PICTURES THAT BEAR DATES OR CAN BE DATED

- 16—. 8. Travellers halting at an Inn. Rijksmuseum, Amsterdam.
24*a*. Travellers halting at an Inn. W. T. Blodgett, New York.
- 163— (? 1633). 245. Peasants carousing and smoking. Baron de Beurnonville sale, Paris, 1883.
1639. 144. Interior with a Pig's Carcase. Augsburg Gallery.
193*e*. Reading the News. A German sale, 1880 or 1890.
- 1639 (or 1641). 306. A Farmyard Scene. National Gallery, London.
- 164—. 164. A School with many Children. Sir F. Cook, Richmond.
- 164— (? 1643). 131. Interior of a Stable. The late C. T. Yerkes, New York.
1640. 38. Travellers halting at an Inn. Boymans Museum, Rotterdam.
72. Travellers halting at an Inn. Neven sale, Cologne, 1879.
198. A Great Peasant Wedding. Von Liphart, Ratshof.
239. Peasants drinking in an Interior. F. H. Wenté, Amsterdam.
313. A Cottage Interior. Budapest Museum.
323. Interior. Gerhardt, Budapest.
324. Interior. Kilenyi, Budapest.
1641. 168. A Village School. Von Krane-Matena, Darmstadt, 1862.
172. A Cottage Room. Aeltere Pinakothek, Munich.
176. Interior of a Cottage. Suermondt Museum, Aachen.
300. A Laughing Boy. Stockholm Museum.
- 1641 (or 1639). 306. A Farmyard Scene. National Gallery, London.
1642. 131*c*. A Woman milking a Cow. G. Finger des Rath's sale, Frankfort, 1874.
146. The Pig's Carcase. Budapest Museum.
158*a*. The Pig's Carcase. Ittenbach sale, Cologne, 1898.
170*c*. Interior of a Barn. Goldsmidt sale, Paris, 1869.
171. A Barn with Three Children. Zschille sale, Cologne, 1889.
205. A Village Festival. Sedelmeyer sale, Cologne, 1872.
238. Skittle-Players. Salamanca sale, Paris, 1867.
262. A Frozen Lake. Hermitage, St. Petersburg.
1643. 7. Travellers halting at an Inn. Rijksmuseum, Amsterdam.
26. Travellers halting at an Inn. W. Gates, New York.
- 1643 (or 1645 ?). 151. The Pig's Carcase. Lille Museum.
1644. 83. Travellers halting at an Inn : Winter. Aeltere Pinakothek, Munich.
89. Travellers halting at an Inn : Winter. Erard sale, Paris, 1832.
94. Travellers halting at a Sutler's Tent : Winter. Patureau sale, Paris, 1857.
122. A Peasant driving a Pig. Steengracht, The Hague.
157. Killing a Pig. Cottreau sale, Paris, 1870.
193. The Conversation. Hardy sale, Frankfort-on-Main, 1878.
253. A River Scene in Winter. Lille Museum.
260. A Landscape in Winter. Louvre, Paris.
270. View on a Canal in Winter. St. Victor sale, Paris, 1822.

- 1645. 37. The Halt. P. A. B. Widener, Philadelphia.
- 65. Travellers halting at an Inn. Higginson sale, London, 1846.
- 80. Travellers halting at an Inn : Winter. Antwerp Museum.
- 88. Travellers halting at an Inn : Winter. Maximilian of Bavaria sale, Munich, 1826.
- 96. Travellers halting at an Inn : Winter. Marquis H. de V—— sale, London, 1871.
- 115. Travellers on the Road. (The late G. Salting.) National Gallery, London.
- 131*b*. Woman milking a Cow. Ritterich, Leipzig.
- 135. Outside a Village Inn. Major A. Chambers, London.
- 315. An Interior with Two Peasants. A. Kay, Glasgow.
- 1645 (or 1643 ?). 151. A Pig's Carcase. Lille Museum.
- 1646. 70. Travellers halting at an Inn. Anselm von Rothschild, Vienna, 1873.
- 74. The Halt. Scottish National Gallery, Edinburgh.
- 221*aa*. Landscape with Merry Peasants and Women. Sale at Leyden, 1791.
- 1647. 33. Travellers halting at an Inn. Hermitage, St. Petersburg.
- 1648. 201. A Rustic Fair. Ariana Museum, Geneva.
- 210. A Flute-Player outside a Cottage. The late C. T. Yerkes, New York.
- 1649. 24. Travellers halting at an Inn. Lady Wantage, London.
- 42. Travellers halting at an Inn. Servad sale, Amsterdam, 1778.
- 77. Outside an Inn. White sale, London, 1901.
- 107. A Cottage. Otto Beit, London.
- 120. A Coast Scene. Schneider sale, Paris, 1876.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE
PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, Vol. I. (1829), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third column respectively.

Thus if the reader desires to find Sm. Suppl. 6, he must look for 6 in the first column and then notice the corresponding number in the third column headed "Sm. Suppl.," namely, 92. Thus, Sm. Suppl. 6 = HdG. 92.

	Sm.	Sm. Suppl.		Sm.	Sm. Suppl.		Sm.
1	(¹)	42	24	105	61	47	93
2	(²)	91	25	264	98	48	= Sm. 44
3	114	= Sm. 5	26	73	= Sm. 39	49	65
4	137	= Sm. 49	27	47	282	50	127
5	22	= Sm. 47	28	318 ^j	97	51	108
6	44	92	29	164 ^d	= Sm. 55	52	242
7	27	85	30	118 ^d	95	53	269
8	180	= Sm. 14	31	265	= Sm. 38	54	270
9	181	90	32	249	96	55	112
10	182	262	33	237	= Sm. 63	56	24
11	111	= Sm. 18	34	292	278	57	272
12	(³)	38	35	19	= Sm. 50	58	8
13	107	11	36	129	71	59	88
14	275	80	37	117	214	60	209
15	143	68	38	254	= Sm. 68	61	56
16	125	64	39	17	= Sm. 62	62	89
17	301	37	40	18	= Sm. 32	63	30
18	58	= Sm. 23	41	= Sm. 16	119	64	203
19	263	= Sm. 26	42	333 ^d	308	65	28
20	57	277	43	(⁴)	= Sm. 52	66	258
21	136	= Sm. 33	44	79	62	67	(⁵)
22	45	60	45	276	...	68	7
23	59	= Sm. 35	46	63	...	69	21

¹ By Adriaen van Ostade. See 591 in previous section.

² By Adriaen van Ostade. See 618 in previous section.

³ By Adriaen van Ostade. See 907 in previous section.

⁴ By Adriaen van Ostade. See 434 in previous section.

⁵ By Adriaen van Ostade. See 138 in previous section.

SECTION XII

ADRIAEN BROUWER

ADRIAEN BROUWER was born at Oudenarde in 1605 or 1606, and was buried at Antwerp on February 1, 1638. Both towns are in modern Belgium, so that it is necessary to justify the inclusion of the painter in the Dutch school. No explanation will, however, be thoroughly convincing. All the arguments for classing Brouwer as a Dutch painter may be set forth, but the contrary reasons for leaving him in the Flemish school will be equally numerous and equally valid. Obviously, he was not wholly unconnected with the art of the Northern Provinces. According to an old tradition, he ran away from his father's house at the age of sixteen. That would be about the years 1621-2. Soon afterwards he appears in the studio of Frans Hals; if one may depend upon Houbraken's very trustworthy statements, this happened not later than the end of 1623 or the beginning of 1624 (*see* Hofstede de Groot, *Quellenstudien*, i. 63). He may be traced in Haarlem and Amsterdam until 1627. Then he is lost to sight until he reappears at the end of 1631 in Antwerp, where the records show that he remained until he died in the last days of January 1638. There is good reason to assign the earliest possible date—the year 1621—to his arrival in Holland. For in 1627 he was commended in a dedication as a very famous painter (a native) of Haarlem. He must, therefore, have already lived so long in Haarlem that he was thought to have been born there. Besides, it is more probable that he migrated from the Southern to the Northern Provinces during the twelve years' truce (1609-21) than that he went north after the renewal of hostilities on April 10, 1621.¹

Brouwer's latest biographer, F. Schmidt Degener, supposes that there was an earlier Antwerp period in the artist's development, before he went to Holland. The suggestion may seem attractive and would make it much easier to explain certain facts. But there does not seem any satisfactory proof of it, when considered in relation to what is known of

¹ The map of the siege of Breda (1624-5), which was found in Brouwer's possession in 1631, has suggested the theory that the painter fought there on the side of the Dutch. At that time, however, Brouwer was in Haarlem. Apparently this map was the celebrated etching in six sheets by Jacques Callot.

Brouwer's youth up to the time when he entered Frans Hals' studio.¹ A young lad, who was employed by Frans Hals to look after his children (Houbraken, ii. 191), could scarcely have painted by that time all the early works which pertain to the first period of Brouwer's career. Brouwer came to Frans Hals not as an independent artist, who had already produced numerous important pictures, but as a pupil who had only done his preliminary studies. According to Houbraken's story, Frans Hals made Brouwer work for him, and sold his pictures at a considerable profit as the productions of a great unknown master. Brouwer's fellow-pupils, Ostade and others, bought for a few pence some of his pictures, among which are named the series of "The Five Senses" and "The Twelve Months." Gradually Brouwer began to realise his powers and the value of his work. He ran away quietly to Amsterdam, and went to the inn kept by Bernard van Someren, who had himself been a painter in his youth, and had a son Hendrich who was also a painter. Here Brouwer gradually achieved fame and honour, and received as much as a hundred ducats (about £20) for a picture of "Card-Players fighting," which is now at Munich (see No. 172). Meanwhile he must have become more and more widely known at Haarlem. He was a member of the Society of Rhetoricians. The director, P. Nootmans, dedicated a tragedy to him as "the world-famous Haarlem painter." Rubens's pupil, Mathijs van den Bergh, expressly describes him as "Haarlemensis" (a native of Haarlem) in the inscription on a drawing after one of Brouwer's pictures. In short, Brouwer became thoroughly naturalised in his new Dutch home.

Then home-sickness came over him. At the end of 1631 he went to Antwerp, without reflecting that, although he was by birth a Fleming, he would be an object of suspicion to his former fellow-countrymen and to the Spanish troops, through his long residence in the North. He delayed providing himself with the necessary papers of identity, which freed a traveller from molestation, as the records of the coming and going of numerous artists sufficiently prove. Brouwer somehow drew suspicion on himself and, a year after his return, was arrested as a spy. He was confined in the citadel, as any other man would have been under similar circumstances, and he remained there, like any other suspected person, until, first of all, certain influential citizens of Antwerp stood surety for him, and, secondly, until the debts which he had incurred during his captivity were all paid. These things happened in September 1633. He then went to the house of Paulus Pontius, the copper-engraver, and remained in Antwerp, as the records testify, until he was buried there on February 1, 1638. The records mention his admission to the Guild of St. Luke, in the winter of 1631-2, and to the Society of Rhetoricians, his presence at their yearly festivals, his acceptance of pupils, and, above all,

¹ Schmidt Degener's own essay (see *Onze Kunst*, 1908) shows that the inferences from his theory do not agree with the facts. On p. 4 he says that Brouwer was certainly at Antwerp in the two or three years before 1625, and, on p. 6, that he was at Amsterdam in March 1625. There is no proof of this. We only know that on July 23, 1626, Brouwer was a witness to the declaration of other parties concerning a sale of pictures which had been concluded in March 1625; there is no reason to suppose that he was present at the sale. On p. 7, Schmidt Degener says that Brouwer did not remain long in Amsterdam, but soon went on to Haarlem; on p. 8, on the contrary, he states that in 1627 Brouwer, after living for five or six years in Haarlem, was already regarded as a native of the town.

the debts which he had incurred and could not pay in cash, while promising to paint pictures for his creditors. Furthermore, he files declarations as to the genuineness of his pictures, he stands as godfather to the children of his fellow-artists, and he is mentioned in connection with the most famous of them. Rubens, who in 1632 had a picture by Brouwer, thought much of him; at Rubens's death there were seventeen Brouwers in his gallery. Some authorities say that Brouwer died worn out by dissipation; others maintain that he fell a victim to the plague which raged in the spring of 1638. According to Houbraken, he paid a visit to Paris shortly before his death, but the statement cannot be verified.

Brouwer's art is limited to two kinds—scenes from the life and doings of the lower classes and the soldiery, and landscape. In its scope, as well as in the time which he gave to it, the second kind is much less important than the first. The dozen landscapes which Brouwer painted belong to the last years of his life.

Chronologically, his career falls into two periods with a gradual transition from one to the other—an archaistic period and a period of ripe development, the one Dutch and the other Flemish. That the archaism of Brouwer's early years was related to the older epochs of the art of Flanders, although his youthful pictures were painted in Holland, ceases to appear singular if one remembers that, while Holland about the year 1623 had no genre-pieces of peasant life in the ordinary sense, the elder Brueghel in Flanders had been a powerful innovator in this field. Later, this curious fact is seen reversed; Brouwer, returning to Flanders, painted pictures in the Dutch style, whereas in his early years in Holland he had painted in the Flemish style. In Holland he had grown out of his liking for strong local colour and had learned the charm of tone, which he brought back with him to his old fatherland.

As dates are extraordinarily rare on Brouwer's pictures, it is hard to trace his artistic evolution in order of time, although this has often been attempted. The one assured fact is that the Munich picture named above (No. 172) was painted at Amsterdam, when Brouwer was beginning to attract attention there. The Brussels picture (No. 105) may with good reason be identified with that which, according to Houbraken, Brouwer painted while in the citadel at Antwerp in 1632-3. Furthermore, there is the date 1633 on the picture of "A Company of Peasants singing" (No. 76), at Bridgewater House.

Brouwer's earliest pictures appear to be very richly coloured, because of the strong tones both in the costumes and flesh, and in the surrounding landscape backgrounds and accessories. They are the last products of the school of Brueghel; indeed, both the early pictures in the Rijksmuseum had long passed as copies or school-pieces after Pieter Brueghel. In the transition period, the general effect becomes more delicate; only one strong tone, perhaps that of the principal figure's dress or cap in full light, now compels attention. Light green, bright red, and a bluish purple are the favourite colours. Finally, all the values are subordinated to the general effect, with an obvious preference for neutral purplish-grey tones. In the technique, a rich impasto gradually gives place to a more sketchy handling. Brouwer never sought to represent a

concentrated flood of light and the kindred effect of light and shade, such as were obtained in Holland; only in a very few cases did he achieve the completely harmonious combination of colours that is characteristic of the Northern school.

Brouwer's characterisation is remarkable. He renders his personages with the fewest possible means. He gives prominence to the shady sides of life, to poverty, sickness, the passion for gaming, drunkenness, anger, fighting, and so on—themes in rendering which he is excelled by none, and equalled, perhaps, only by Jan Steen. The time which he used to spend in taverns and vaults was not spent in mere relaxation. De Bie relates, and drawings still in existence show, that the artist would draw the company with pen and ink, and pay his score with the sketches. Not only the drawings, but the pictures also give such an impression of truth to nature that one might think they were designed and painted on the spot. The figures in his pictures come before the spectator not so much like models as like portraits; it seems as if Brouwer's contemporaries could have found every one of them among the regular frequenters of the taverns. One looks vainly in Brouwer's work for the types that are repeated indefinitely by Teniers or Ostade. Brouwer's indifference to the female sex is noteworthy. In most of his pictures the figures are all, or almost all, men; the few women whom he painted are among the most repulsive examples of their sex. The relations of the sexes in his pictures often pass the limits of propriety.

In his landscapes, Brouwer was far in advance of his time. Before 1638, when Brouwer died, no one in the Northern Provinces, and Rubens alone in the Southern Provinces, had done anything equal to his works. Unfortunately they are not numerous and have not a wide scope. Their qualities of atmosphere and colour were not again attained until the best works of Ruisdael appeared. Although their subjects seem to have been taken from the Haarlem rather than the Antwerp district, their loose and sketchy handling suggests that they were produced in the painter's last years.

Both Rubens and Rembrandt held Brouwer in high esteem, and possessed numerous pictures by him. Unusually high prices were paid for them even in the seventeenth century (compare, for instance, the notes to Nos. 172 and 247 with the note on Isack van Ostade, No. 343*a*). The Royal collections of the eighteenth century, such as Düsseldorf, Dresden, and Madrid, speedily acquired the best works of the master who, since Bode's studies paved the way in the nineteenth century, has again come into fame.

PUPILS AND IMITATORS OF ADRIAEN BROUWER

In the case of Brouwer, as in that of most other artists, we have to distinguish between those who were his pupils in the true sense of the word, painters who were more or less subject to his influence, and those whose works are attributed to the artist for commercial reasons although their resemblance to his pictures is only slight.

To the first category belong only two artists: JAN BAPTIST DANDROY, who, according to the Antwerp registers, became Brouwer's pupil immediately after that painter had been admitted to the Guild of St. Luke (1631-1632), though nothing whatever is known of the pupil's works; and JOOST VAN CRAESBEECK (1601-after 1654), originally a baker, who was led by Brouwer to take up painting. Craesbeeck painted, not without merit, in the style of his master, in somewhat stronger tones, with less variety in the short sturdy figures, and with a less delicate expression. He ventured on larger compositions, as, for instance, in his pictures in the Arenberg gallery and in the Louvre.

In the second category of imitators of Brouwer we may place above all DAVID TENIERS the younger (1610-1690), who was four or five years younger than Brouwer. For a certain period he was much under the influence of his brilliant fellow-countryman, and exerted in his turn some influence on Brouwer, so that it is not always easy to distinguish the Brouwer-like pictures of Teniers from the Teniers-like pictures of Brouwer. On the whole, it may be said that the Brouwers are always freer and more spirited than the Teniers, in which, despite all their technical completeness, there is always something commonplace that leaves one cold.

It is a surprising fact that painting at Dordrecht and Rotterdam, the two most southerly art-centres in Holland, was strongly influenced from Antwerp, although the towns were separated from Antwerp by war, and although they were geographically more remote from it than, for instance, from Amsterdam. The school of painters of peasant life—represented by ARENT DIEPRAEM (1622-1670), HENDRICH MAERTENSZ SORGH (about 1611-1670), HERMAN (1609-1685) and CORNELIS SAFTLEVEN (about 1607-1681), PIETER DE BLOOT (about 1601-1658), HUBERT VAN RAVESTEIJN (1638-between 1683 and 1691), JOHANNES NATUS (1636-1660), and others—show this influence both in composition and in types. However, David Teniers, who was more prolific and lived longer, appears to have exercised a greater influence than Adriaen Brouwer, although Diepraem, for instance, in his types of figures stands nearer to Brouwer himself.

Adriaen Brouwer was a great power in Haarlem and throughout Holland long after he had left them for ever. This is shown by the numerous traces of his influence in Dutch painting. It is not long since the early works of Adriaen van Ostade, with their harsh lighting and their caricatured figures, were commonly regarded as examples of Brouwer's Haarlem period, in common with many interiors by Isack van Ostade. Yet the similarity is only superficial, based on the treatment of the peasant

figures, with these leading differences, that Brouwer gives prominence to the Flemish element, while Ostade shows the Dutch light and shade and painting of tone. Other Haarlem painters, whom Brouwer had unquestionably influenced, like JAN (mentioned at Haarlem in 1648 and 1649) and HARMEN HALS (1611-1669) and HANS BOLONGIER (before 1625-after 1664), are less important because they are less individual. Their pictures may very easily be distinguished from those of Brouwer by the moderately practised eye. The same may be said of PIETER QUAST (1605 or 6-1647), a painter whose pictures are of very unequal quality; his best pictures often pass as the works of Brouwer, and probably are still included in this catalogue. This remark applies also to the Proteus-like PIETER POTTER (1597-1652); not long ago, one of the most famous collections in America had a very dull work by him, passing as a Brouwer.

The rare pictures of ANDRIES BOTH, who flourished in the first half of the seventeenth century, are often sold as the work of Brouwer, chiefly because the initials of the artists are the same, and thus readily give colour to the fraud. On the other hand, youthful pictures by Brouwer, because of their unusual character, have been regarded as the work of Andries Both.

Less important and less attractive imitators of Brouwer are HENDRIK BOGAERT, who lived in the first half of the seventeenth century, and EGBERT VAN HEEMSKERK (1634-1704). Their types are meaner, and their colouring and composition less notable than their master's. They are the most disagreeable representatives of the school of painters of peasant life which was brought to its highest pitch by Adriaen Brouwer.

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CATALOGUE RAISONNÉ

1. Christ among the Soldierŷ.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 357.

2. Ecce Homo (Behold the Man).

Canvas.

In the collection left by Wallraf, Cologne, 1858, according to Parthey (i. 204); but not now to be found in the Wallraf-Richartz Museum.

3. The Temptation of St. Anthony.

Sale.—Collection of P. P. Rubens, Antwerp, May 1641, No. 280 (Sm. Suppl. p. 364).

3a. The Temptation of St. Anthony.—In a dark grotto, he prays with clasped hands before a skull, and is tormented by hideous figures.

Panel, 10 inches by 7½ inches.

In the collection of the Comte de Vence, Paris.

Sales.—P. F. Tiberghien, Brussels, May 22, 1828, No. 30.

Danoot, Brussels, December 22, 1828, No. 6.

4. St. Francis.—He sits reading amid rocks. Near him is a table with writing materials. To the left is a crucifix.

Engraved by W. Hollar as "The Great Francis" (Parthey, 163) and "The Little Francis" (Parthey, 164). A version of the same theme by Fr. van der Wijngaerde is signed by Brouwer only as "Inventor."

5. Mercury and Venus.—Peasants.

Sale.—Amsterdam, May 4, 1706, No. 152.

6. The Seven Deadly Sins. PRIDE.—Half-length. An old woman seated facing to the left. She wears a black silk dress with a white collar and cap. On a table in front of her are various articles of the toilet, jewels, and a mirror, at which she sets her white collar straight.

Signed with the monogram to the right; oval panel, 7 inches by 5 inches.

Another example, a replica or a copy, was in the

Sales.—Jean Henri Beissel, Brussels, April 6, 1875, No. 25 (600 francs).

Etienne le Roy, Brussels, April 27, 1903, No. 12.

A copy is in the Koblenz Town Museum, 1874 catalogue, No. 15.

Engraved by L. Vorsterman (Hymans, 117), whose print was twice copied by Sebastien Vouillemont.

In the Suermondt collection, Aachen; acquired in 1874 by the Berlin Royal Museums.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 853A.

7. ANGER.—Half-length. An angry man turned three-quarters right, with his head in full face and his glance directed at the spectator. He

has a small dark moustache and black curls. His right hand grasps the hilt of a sword as if about to draw it. He wears a chestnut-brown doublet, and a broad-brimmed felt hat with a dull red feather.

Oval panel, 6 inches by 5 inches.

Another much-damaged example, a replica or a copy, was in the

Sales.—Jean Henri Beissel, Brussels, April 6, 1875, No. 26.

Etienne le Roy, Brussels, April 27, 1903, No. 13.

Other examples, which may or may not have belonged to the same series, were in the

Sales.—Ch. Spruyt, Ghent, October 3, 1815, No. 86.

Comte F. de Robiano, Brussels, May 1, 1837, No. 59.

Also in the Weyer collection, Cologne, 1852 (Parthey, i. 204)—measuring about $7\frac{1}{2}$ inches by 3 inches. And in the

Sale.—Jacques, Amsterdam, March 2, 1897, No. 5; signed on the right above the chair-arm, and measuring $7\frac{1}{2}$ inches by 6 inches.

Engraved by L. Vorsterman (Hymans, 118), whose print was twice copied by S. Vouillemont.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 4.

In the possession of the London dealers Duveen Brothers, Paris.

8. **Luxury**.—Half-length. A nude woman in full face. She sits on a bed hung round with curtains, and leans her left arm, which is alone visible, on a bolster. [*See* 9.]

Possibly identical with the picture of a nude in the

Sale.—Jan Agges, Amsterdam, August 16, 1702 (Hoet, i. 69), No. 85 (3 florins 15).

Engraved by L. Vorsterman (Hymans, 119), whose print was twice copied by S. Vouillemont.

9. **Luxury**.—Half-length. A cavalier with a plumed cap, in full face. He lifts a glass to his lips with his right hand. Landscape background.

This version was substituted later for the preceding (8).

Engraved by L. Vorsterman the younger (Hymans, 124).

10. **SLOTH**.—Half-length. A young woman sits on the left, in profile to the right, at a table with a grey cover. She wears a white cap and a blue dress, which is cut out in a square at the throat to show the pleated chemise. Her left elbow rests on the table, with the hand supporting the head. In her right hand she holds something.

Oval panel, 6 inches by 5 inches.

The same figure occurs in an engraving by Marinus.

Engraved by L. Vorsterman (Hymans, 120), whose print was twice copied by S. Vouillemont.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 5.

In the possession of the London dealers Duveen Brothers, Paris.

11. **Envy**.—Half-length. A young peasant with a high cap round which a snake is coiled. He sits on a tub, pressing a pig on his left knee.

Engraved by L. Vorsterman (Hymans, 121), whose print was twice copied by S. Vouillemont.

12. AVARICE.—Half-length. An old man, seated behind a table facing left, presses a bag of gold to his breast and laughs. On the table are coins.

Signed with the monogram, almost on a level with the eyes; panel.

Examples of this subject, which may or may not have belonged to the same series, were in the

Sales.—Jan van Loon, Delft, July 18, 1736 (Hoet, ii. 390), No. 17—measuring about 10 inches by $7\frac{1}{2}$ inches, with pendant (14).

J. F. de Beunie, Antwerp, March 27, 1827, No. 73 (5 florins).

Stiels and others, Cologne, May 24, 1897, No. 35.

Engraved by L. Vorsterman (Hymans, 122), whose print was twice copied by S. Vouillemont.

In the collection of Count Czernin von Chudenitz, Vienna, No. 76.

13. GLUTTONY.—Half-length. An old man, with a pipe stuck in his felt hat, sits at a table, laughing and embracing a jug with both hands.

Signed with the monogram; oval panel, $7\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

A copy is in the Koblenz Town Museum, 1874 catalogue, No. 14.

Engraved by L. Vorsterman (Hymans, 123), whose print was twice copied by S. Vouillemont.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 469.

14. The Seven Deadly Sins. Gluttony: or, the Second Version of Luxury.—A drunkard. [Pendant to "Avarice" (12).]

About 10 inches by $7\frac{1}{2}$ inches.

Sale.—Jan van Loon, Delft, July 18, 1736 (Hoet, ii. 390), No. 18 (32 florins, with pendant).

14a and b. The Seven Deadly Sins. Immodesty, and Envy.

Sale.—(Supplementary) E. van der Hoeven, Rotterdam, July 20, 1768, No. 34 (8 florins).

14c-i. The Seven Deadly Sins.—Seven pictures. "Pride" is a portrait of the artist.

7 inches by 6 inches.

Sale.—Antwerp, July 5, 1784, Nos. 72-78 (35 florins 5, Rero).

14j. The Five Senses.—Five pictures.

See R. C. Witt, *How to see Pictures*.

In the collection of R. C. Witt, London.

15-15d. The Five Senses.

It is uncertain whether the following entries refer to the same series:

Sales.—Amsterdam, April 13, 1695 (Hoet, i. 26), No. 39 (16 florins).

Cornelis Dusart, Haarlem, August 21, 1708, Nos. 60-64.

Laurent Leyssens, Antwerp, August 27, 1817, No. 80.

Rotterdam, May 14, 1851, No. 570.

16-16d. The Five Senses.—Five pictures.

Panel, $8\frac{1}{2}$ inches by 12 inches.

Sale.—Fowler and others, London, July 21, 1905, No. 109.

17-17*d*. **The Five Senses.**—Five pictures.

Panel, 12½ inches by 10 inches.

Sales.—R. Sondag and others, Rotterdam, July 5, 1813, No. 35.
London, June 30, 1906, No. 112.

18. **FEELING.**—In the centre of a room, a peasant sits on a chair facing to the front. His face is convulsed with pain; he looks at the spectator. He has pulled up his right sleeve and holds it with his left hand. His cap hangs on the arm of the chair, and his stick leans against it. To the left the surgeon, seated in profile to the right, looks intently at the bare arm on which he is operating. In front of him stands a table, with a charcoal pan, two bottles, and other objects upon it. Behind the two men is the head of another peasant, who looks on. On the wall to the right is a shelf with several bowls on it; a flute hangs underneath. This belongs, with Nos. 19 and 22, to a series of "The Five Senses."

Panel, 9 inches by 12 inches.

A copy is in the collection of Count Czernin von Chudenitz, Vienna, No. 77.

Engraved by J. Marinus, and in aquatint by A. Schlicht.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 885.

18*a*. **Feeling.**—A small picture. This belongs, with 22*a*, to a series of "The Five Senses."

Sale.—Jacob Snels and others, The Hague, July 11, 1763 (Terw. 341), No. 63—No. 69 of the original catalogue (13 florins 25, with "Taste," Moril).

18*b*. **Feeling.**—This belongs, with 22*b*, to a series of "The Five Senses."

Panel, 8½ inches by 7 inches.

Sale.—Amsterdam, October 30, 1823, No. 29 (1 florin).

19. **HEARING.**—In the centre foreground of a room a fiddler sits, facing to the front, on a tub with the top half cut away. He sings as he plays, and looks at the spectator. He rests his left foot on a wooden block, and stretches out his right leg. He wears a cap. The two lower buttons of his coat are unfastened. A jug stands on the floor in front of him. Behind him to the right sits a peasant in a pointed cap, seen from behind; he throws his head back and sings. Opposite him is another man in a fur cap, who sings from a sheet of music which he holds; a man to the left, who wears a fur cap with a flute stuck in it, looks over the music. To the left of this group stands another man in profile to the right, wearing a pointed felt hat which half covers his face; he too sings, holding a full beer-glass in his left hand and pressing the back of the right hand against his body. In the right background is the hearth. This belongs, with 18 and 22, to a series of "The Five Senses."

Panel, 9 inches by 8 inches.

Engraved by C. Visscher (Wussin, 158).

In the collection of the Elector Palatine Johann Wilhelm (who died 1716), Düsseldorf (Von Gool, ii. 564).

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 884.

20. **SMELL (or, The Smoker).**—Half-length. A man, seen almost in full face, holds a bottle and a pipe, and blows rings of smoke from his mouth, which is opened wide. A fine sketch for 113. It belongs, with 21, to a series of "The Five Senses."

Signed with the monogram on the right at foot; panel, 16 inches by 12½ inches.

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1903 catalogue, No. 1916.

21. **TASTE.**—Half-length. A young peasant, turned to the front with his head almost in profile to the right, wears a bluish-grey jacket and a black cap. He holds a bottle in his right hand, and in his left a cup from which he has just drunk. His mouth is wide open, and his eyes are shut. The expression of the face suggests the effect of a harsh and bitter taste. This belongs, with 20, to a series of "The Five Senses."

Signed on the right at top with the monogram; panel, 19 inches by 14 inches.

A copy is in the Amiens Museum, 1899 catalogue, No. 86, attributed to Joost van Craesbeeck. A second copy is in the Dijon Museum, 1853 catalogue, No. 100, catalogued as in the manner of A. Brouwer; it was acquired by the town in 1854. An example on canvas was in the

Sales.—Ghent, September 23, 1777, No. 67.

J. Clemens, Ghent, June 21, 1779, No. 50.

Engraved in 1759 by J. L. Krafft; and etched by J. Eissenhardt and O. Reim.

Sales.—E. W. Lake, London, May 6, 1842.

W. Theobald, London, May 10, 1851.

In the possession of the London dealer Farrer; from whom, according to Malss, Inspector Kohlbacher bought it in 1872 for the Frankfort Art Union (for 2000 florins).

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 149.

22. **TASTE.**—In the left foreground of a room a man sits on a chair in profile to the right lighting a long clay pipe. His cap is awry. Behind him to the right stands a man, seen in full face, who fills his pipe; his face is almost entirely hidden. To the right of him sits a third man, in profile to the right, but with his head and shoulders turned towards the spectator. He blows out a cloud of smoke. He holds a pipe in his left hand and a beer-glass in his right. On a wooden table in front of him is a jug. This belongs, with 18 and 19, to a series of "The Five Senses."

Signed on the left at top "B"; panel, 9 inches by 12 inches.

Engraved by P. Halm, and lithographed by C. Schuler and J. Wölffe.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 883.

22a. **Taste.**—A small picture, belonging, with 18a, to a series of "The Five Senses."

Sale.—Jacob Snels and others, The Hague, July 11, 1763 (Terw. 341), No. 63—but No. 69 of the original catalogue (13 florins 25, with "Feeling," Moril).

22*b*. **Taste**.—It belongs, with 18*b*, to a series of "The Five Senses." Panel, 8½ inches by 7 inches.

Sale.—Amsterdam, October 30, 1823, No. 30 (5 florins 10, Gruyter).

22*c*. **Taste**.—A peasant makes a grimace before he drinks from a bottle which he holds. He wears a green dress and a red hat.

Signed; panel, 6½ inches by 4½ inches.

Sale.—Van den Wiele, Malines, October 26, 1896, No. 58.

23. **Taste**.—A painter with a plumed cap sits on the left, leaning back against an easel. He holds up a wine-glass in his left hand. He has long hair, moustaches, and slight whiskers. His coat is adorned with ribbons in front; his soft collar is unfastened. His cloak covers his right shoulder, showing only the hand, which holds an orange-branch with the fruit on it.

Engraved by L. Vorsterman (Hymans, 125), without any indication of the painter's name. That of Brouwer is noted in ink on an example of the first state at Berlin.

23*aa*. **A Well-Stocked Kitchen**.

In the inventory of Rembrandt's goods, taken at Amsterdam on July 25, 1656, No. 5.

23*ab*. **An Ill-Provided Kitchen, and a Well-Stocked Kitchen**.

Sale.—Jan de Walé, Amsterdam, May 12, 1706 (Hoet, i. 93), No. 8 (80 florins).

23*ac*. **A Thoughtful Representation of Death**.

Panel, 14 inches by 18½ inches.

Sale.—Amsterdam, April 1, 1833, No. 25 (5 florins, Dupré).

23*a*. **A Peasant**.—As an allegory.

Panel.

Sale.—Van Barneveld, Van den Haute and others, Antwerp, February 26, 1844, No. 23 (36 francs, Carolus).

24. **THE CHEESE-MARKET**.—A tall peasant stands with his back to the spectator. He wears a red costume and a high cap trimmed with fur, and carries a stick. He watches another man piling up large cheeses in two heaps. A characteristic example of the early period, but the figures are small.

Panel, 4 inches by 3 inches.

Sales.—Huybrechts, Antwerp, May 12, 1902, No. 2.

Van Phaland and others, Amsterdam, April 24, 1906, No. 69 (340 florins, Goudstikker).

25. **THE DENTIST**.—In the centre of a room a peasant sits on a wooden chair. He is seen in a front view, with his shoulders inclined to the left and his head in profile. He clenches his left hand as if in pain.

His right foot is outstretched. To the left of him stands the village surgeon, holding the man's head with his left hand and applying his forceps to the man's teeth with his right hand. On the right, behind the man, a woman sits looking on, with a boy. Near them is a wooden bench on which are pots of ointment and a jug. Nearer the front are three large jugs tied together on the floor; another jug stands by an open window to the left; a cloth hangs over the shutter. On the wall at the back is a drawing of a head in profile to the left; a peasant enters at a half-opened door on the right. Of the early period.

Panel, 10 inches by $16\frac{1}{2}$ inches.

A somewhat smaller replica, measuring $9\frac{1}{2}$ inches by $12\frac{1}{2}$ inches, has occurred in several sales; it is uncertain whether the same picture was in all the following:

Sales.—G. Hoet, The Hague, August 25, 1760 (Terw. 227), No. 75 (240 florins, A. Schouman)—described "as the best-known example" of Brouwer.

Amsterdam, November 6, 1776, No. 81 (25 florins, De Borch).

Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 20 (86 florins, Roos)—described as a "spirited picture."

H. Croese, Amsterdam, September 18, 1811, No. 15 (18 florins, Van der Voort).

H. Croese, Amsterdam, July 20, 1812, No. 7 (18 florins, Alberdingen)—described as "spirited, original and very true to life."

E. Habich, Kassel, May 9, 1892, No. 18 (310 marks).

In the Karlsruhe Picture Gallery, 1894 catalogue, No. 191.

26. THE DENTIST.—A dentist in a red jacket operates on a patient. In the background are two other figures. Very sketchy.

In the collection of the late Marquis d'Aoust, St. Leger.

27. AT THE DENTIST'S.—Three-quarter-length. He is drawing a man's tooth. Behind him a woman looks on.

Signed on a cask on the right at foot with a monogram; panel, 9 inches by $6\frac{1}{2}$ inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 539.

27aa. A Man drawing a Tooth.

In the inventory of the goods left by Magdalena van Rijn, Rembrandt's daughter-in-law, taken about October 21, 1669.

27a. A Dentist.

Sale.—Ben Johan Furly, Rotterdam, March 31, 1739, No. 52 (11 florins, C. Zohne).

27b. A Man drawing a Tooth.

7 inches by 6 inches.

Sale.—(Supplementary) J. B. Krauth and others, The Hague, October 7, 1771, No. 17 (34 florins, De Bon).

27c. At the Dentist's.—A quack draws a molar tooth from a peasant's mouth. A boy sleeps on a cask. Drolly rendered and loosely painted.

Panel, $6\frac{1}{2}$ inches by $5\frac{1}{4}$ inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 57 (18 florins, Spaan).

O. W. J. Berg, Amsterdam, July 7, 1825, No. 24.

28. **THE DENTIST.**—He operates on a peasant who shrieks with pain. A woman with her hands folded looks on. In the background, a sick man enters on crutches at a door. Accessories.

Panel, $12\frac{1}{2}$ inches by 16 inches.

Sales.—R. Rapin, Paris, March 28, 1873.

Kums, Antwerp, May 17, 1898, No. 65.

29. **The Man cutting for a Stone.**—In an interior the operator stands in front of a man, seated on a bench with a pained expression on his face, and makes an incision in his head. Behind them are several persons at a table with surgical instruments. The gestures are very expressive and artistic.

Panel, about 11 inches by 15 inches.

Sale.—J. Tak, Soeterwoude, September 5, 1781, No. 44 (70 florins, Delfos).

30. **A Surgery.**—In a low room are five persons. A man stands, operating on the head of a peasant who sits on a bench in front of him. A patient who has already been bandaged looks on. A fourth peasant waits to be treated. On the threshold at the back is a woman holding a lantern. On a table are surgical instruments and domestic utensils.

Copper, $10\frac{1}{2}$ inches by $15\frac{1}{4}$ inches.

Sale.—Van Leyden, Paris, September 10, 1804, No. 4 (390 franca, La Roche).

30a. **An Operation on the Head.**—In front of a niche a quack operates on a peasant's head. Spirited in treatment.

Panel, $10\frac{1}{2}$ inches by $8\frac{1}{4}$ inches.

Sale.—Amsterdam, June 11, 1861, No. 27 (3 florins 10, Ten Bosch).

30b. **An Operation on the Arm.**—In a room a surgeon binds up the arm of a peasant, whose face is drawn with pain. Both sit at a table on which are two bottles and a pot of embers.

Panel, 11 inches by 9 inches.

Sale.—Amsterdam, August 7, 1776, No. 30 (16 florins 10).

30c. **An Operation on the Arm.**—In a surgery with various accessories a peasant, who suffers great pain, has his arm bandaged. A man looks on at the side. A fine and spirited picture.

Copper, 12 inches by $8\frac{1}{4}$ inches.

Sale.—Amsterdam, September 7, 1803, No. 25 (13 florins 5).

31. **An Operation on the Arm.**—A surgeon binds a man's arm; another man looks on. The characters are very well rendered. The whole scene is powerfully treated in a loose style. This is one of Brouwer's finest pictures.

Canvas on panel, 10 inches by 8 inches.

Sale.—J. A. Dam, Dordrecht, June 1, 1829, No. 20 (100 florins, bought in).

32. An Operation on the Arm.—A surgeon takes a plaster from a man's arm and bandages him. A very fine picture. [Pendant to 136.]

Panel, 10 inches by 7 inches.

Sales.—Gerard Vervoort, Brussels, September 19, 1746 (Terw. 44), No. 35 (190 florins).

Comte F. de Robiano, Brussels, May 1, 1837, No. 58 (230 francs).

33. AN OPERATION ON THE SHOULDER.—In the middle, a young dark-haired peasant sits on a wooden chair in profile to the right. His face, which is drawn with pain, is turned to the spectator. Above the waist he is stripped to his shirt, which is rolled back from the right shoulder. Beside him to the right are surgical instruments on a table. Behind him to the left stands the surgeon, wearing a blue cap, with his right foot on a stool. The surgeon opens an abscess in the patient's right shoulder. An old woman with a white cap stands behind, looking on; she holds a jug in her left hand. On a shelf on the back wall, to the right, are two pots of ointment and a bottle. Painted about 1636-7, according to the catalogue.

Signed with the monogram on the table to the right; panel, 13½ inches by 10½ inches.

A copy is in the Mannheim Museum, 1900 catalogue, No. 243.

Etched by J. Eissenhardt and O. Reim.

Bought in 1868 by the Frankfort Art Union.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 148.

34. An Operation on the Shoulder.—In the centre, a peasant, seen in full face, sits at a table. His feet are on a stool; he holds his right leg with both hands. His mouth is wide open as if he is screaming. A surgeon, standing behind him to the right, operates on his left shoulder, which is bare. An assistant prepares a bandage. The expression on the patient's face is good, but the figure of the operator is not equal to Brouwer's work, so that the genuineness of the picture is not incontestable.

Panel, 12½ inches by 11 inches.

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1903 catalogue, No. 1915.

34a. An Operation on the Back.—A surgeon operates on the back of a man seated before him. There are other figures.

Panel, 18½ inches by 14 inches.

Sale.—Amsterdam, May 1, 1849, No. 24.

35. AN OPERATION ON THE FOOT.—A red-haired man, with his foot on a stool, watches in pain as an elderly surgeon takes a plaster from a wound on his foot. An old woman sits at the back, watching attentively, while she warms a new plaster over an earthenware pot of embers. Through an open door in the right background is a laboratory, where there is a short stout man with an apron. Through an open window above to the left are seen two houses and trees. A glass ball hangs from the timbered roof. On the floor to the left are two large jugs. The trees and houses, in particular, are very characteristic.

Panel, $9\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Engraved by C. Visscher (Wussin, 168).

A replica is in the collection of Adolphe Schloss, Paris.

In the collection of Remy van Haanen, Vienna, 1883.

In the Suermondt Museum, Aachen, second supplement to the catalogue of 1884, No. 168.

36. AN OPERATION ON THE FOOT.—A lightly clad man sits on a chest in profile to the right. His left foot, which is bare, is pressed hard against the edge of a table. His hands rest on his shin. He wears a broad-brimmed hat with the front edge turned up, a blue doublet, cloak, and breeches, and yellow sleeves. He looks at his naked foot, on which the village surgeon, who stands behind wearing a dirty red cap, is operating. Between the two figures, at the back, an old woman, wearing a cap and carrying her right arm in a sling, looks anxiously at the patient. On the table are a pot of ointment and two bottles. In the window opening above to the right are two bottles. Another bottle is in a niche in the back wall. Painted about 1636-7, according to the catalogue.

Panel, 14 inches by 10 inches.

Edited by J. Eissenhardt.

In the collection of Count Schönborn, Pommersfelden, 1719 catalogue, No. 219; sold in Paris, May 17, 1867, No. 14 (bought for Frankfort).

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 147.

37. AN OPERATION ON THE FOOT.—In the left foreground a man sits on a wooden block in profile to the right. He rests his left leg on his right knee; one hand rests on his naked foot, while the other is on his knee. He watches the surgeon, who kneels on his right knee and holds the patient's foot firmly, operating with an instrument. An old woman at the back, holding a knife in her left hand, prepares a plaster. She looks round to the left where another customer enters at a door. In the right background a peasant is shaved at a window. He sits on a tub which has been made into a chair; his hat and mandoline lie on a table beside him. All kinds of bottles and utensils are scattered about the room. On a shelf to the right, close to the door, is a skull. On a wooden bench in the right foreground, with a broom leaning against it, is a jug. In front, on the floor, is a tall pot with a candlestick on it, and a smaller pot close beside it. In the left foreground lie a bag, a cap, and a stick.

Panel, 12 inches by 16 inches.

Lithographed by J. Woelffle.

In the collection of the Elector Palatine Johann Wilhelm (who died 1716), Düsseldorf (Von Gool, ii. 564).

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 880.

38. AN OPERATION ON THE FOOT.—A man has his foot operated on. In the left background a woman prepares a plaster.

Panel, 13 inches by $10\frac{1}{2}$ inches.

In the collection of John G. Johnson, Philadelphia.

39. AN OPERATION ON THE FOOT.—On the right, a screaming man sits on a chair in a three-quarter view to the left. His left foot rests on a wooden block; he supports his left leg with both hands. In the right foreground stand two large earthenware flasks with the openings connected. The man's shoe lies on the floor in front. On the left, the village surgeon, wearing a white apron and a high cap trimmed with fur, kneels on the floor. He holds the patient's foot in his left hand and with the right pulls off a plaster from the instep. On a wooden table in the left foreground is a square glass bottle. At another wooden table in the middle distance a woman prepares a plaster. Near the table to the left an old man in a grey felt hat leans on a stick and watches the operation. A peasant enters at a half-opened door in the right background. It is dark grey in tone, still with a great deal of colour.

Panel, 16 inches by 12½ inches.

In the collection of Count Schönborn-Buchheim, Vienna, No. 69.

40. A Surgeon bandaging a Peasant's Foot.

In the collection of Sir Robert Walpole.

Sale.—Strawberry Hill, near London, April 25, 1842, No. 6 (£6:6s., Earl of Derby).

41. An Operation on the Foot.—In an interior a surgeon cuts out a corn from the bare foot of a man. At the back are a man, woman, and child.

Canvas, 26½ inches by 22 inches.

Sale.—Amsterdam, March 18, 1875, No. 12 (300 florins, Steffelaar).

41a. An Operation on the Foot.—A quack binds up a peasant's foot.

Engraved by Mariette.

41b. An Operation on the Foot.—A village surgeon binds up a peasant's foot. Behind them is a woman at a little desk. [Pendant to 172.]

Engraved by A. Schlicht.

42. THE QUACK.—He wears a yellow cap with a gay plume, a slashed yellow doublet, and dark brown breeches with yellow stripes. He offers his medicines to the large crowds surrounding him. Formerly described as a copy after A. van Ostade, but undoubtedly an early Brouwer. The light purple and bright red tones in the costumes are very characteristic.

Panel, 18 inches by 20 inches.

In the Mannheim Museum, 1900 catalogue, No. 242.

42a. A Droll Surgery.—Death operates on the surgeon while he operates on a peasant.

Sale.—J. Enschedé, Haarlem, May 30, 1786, No. 51.

42b. At the Village Surgeon's.—He operates on a sick man. Many accessories.

Canvas.

Sale.—Amsterdam, August 15, 1825, No. 330 (6 florins).

42c. A Surgeon treating a Young Man.—Full of expression.
Panel, 12 inches by 17½ inches.

Sale.—A. Hulsen, Amsterdam, May 2, 1854, No. 20.

43. At the Surgeon's.—A surgeon operates on a woman who has fainted and is supported by a man. A maid-servant brings a basin and a towel. On the right is a man with his head bandaged.

Panel, 17 inches by 24 inches.

In the collection of J. F. Stäedel, Frankfort-on-Main.

Sale.—Dr. Goldsmidt, Paris, February 27, 1869, No. 10 (265 francs, Dubois).

43a. A Surgeon operating on a Peasant.—A very spirited rendering.

Panel, 12 inches by 9 inches.

Sale.—P. A. Voget, Amsterdam, March 28, 1871, No. 17.

44. At the Surgeon's.—In the centre of a surgeon's room a patient sits. His face is drawn with pain. Apparently the surgeon applies a leech. His mother, standing behind to the right, watches with a care-worn expression. On the right, in front of the patient, is a table with a green cover on which are various objects.

Panel, 12 inches by 16 inches.

Sale.—P. Mersch, Berlin, March 1, 1905, No. 14.

44a. At the Woman Surgeon's.—In a room an old woman takes a plaster off a woman who stands before her, with her dress lifted and an expression of pain on her face. Two men look on from behind a curtain.

Engraved by A. H. Riedel.

44aa. A Quack.

In the inventory of the goods of Magdalena van Rijn, Rembrandt's daughter-in-law, taken about October 21, 1669.

44ab. A Sick Peasant.

In the inventory of the goods of Magdalena van Rijn, Rembrandt's daughter-in-law, taken about October 21, 1669.

44b. A Barber.

A small picture.

Sale.—Jan Agges, Amsterdam, August 16, 1702 (Hoet, i. 67), No. 57 (100 florins).

44c. A Surgeon.

Sale.—Adriaen Paets, Rotterdam, April 26, 1713 (Hoet, i. 158), Appendix No. 4 (200 florins).

44d. A Quack.

It is uncertain whether the following entries all refer to the same picture :

Sales.—Cornelis Dusart, Haarlem, August 21, 1708, No. 83.

Amsterdam, April 11, 1729 (Hoet, i. 315), No. 16 (23 florins).

In the collection of Arnout Leers, Rotterdam, 1752 (Hoet, ii. 525).

Sale.—W. van Grondesteyn and others, Rotterdam, March 30, 1758, No. 48.

44e. A Charlatan.

Panel, 8 inches by 10 inches.

Sale.—J. B. Horion, Brussels, September 1, 1788, No. 109 (46 florins, Le Roy).

44f. An Operation.

Panel, 9 inches by 11 inches.

Sale.—H. G. Nahuys van Burgst, Antwerp, September 13, 1858, No. 184.

44g and h. A Rustic Surgeon.

Pictures of this theme have been engraved by W. Vaillant (Wessely, 196) and by W. Woernle.

45. A Smithy.—With figures. Three are at work.

Panel, 10 inches by 8 inches.

Sale.—Amsterdam, November 2, 1818, No. 5 (20 florins, Josi).

46. A Shoemaker in his Workshop.

Canvas, about 27 inches by 22½ inches.

In the Frankfort-on-Main Town Gallery, 1857, according to Parthey (i. 207), but no longer to be found there.

46a. A Tailor and a Shoemaker.—Three-quarter-length. A peasant sits asleep; another man blows a cloud of smoke into his face.

Engraved in mezzotint by Dawe, 1769.

46b. A Shoemaker and an Old Woman spinning.

Engraved by J. C. Bendorp.

46c. The Pig's Carcase.—In a landscape peasants have killed a pig. Panel, about 4½ inches by 6 inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 196; but no longer there.

46d. The Slaughtering Festival.—Interior with numerous figures. Panel.

Sale.—A. J. Petit, Malines, July 5, 1826, No. 171 (14 florins, De Nooter).

46e. A Children's School.

Sale.—Amsterdam, November 8, 1734, No. 83.

46f. A School.

14½ inches by 11½ inches.

Sale.—M. van Hoeken and Th. Hartsoeker, The Hague, May 1, 1742 (Hoet, ii. 58), No. 65—but No. 76 of the original catalogue—(2 florins).

46g. A Droll Schoolmaster.

Sale.—Fr. Decker, Haarlem, August 29, 1752, No. 70.

46h. A Village School.

Panel, about 14 inches by 17 inches.

Exhibited at Cologne, 1840, No. 209.

Then in the collection of Leonard Beckers.

46i. A School.—A master boxes a boy's ears; the boy laughs. Several children.

Panel.

Sale.—Leyden, July 21, 1841, No. 13.

46j. A School.

A circular picture.

Painted under the influence of P. Brueghel the elder, according to Bode, *Great Masters of Dutch and Flemish Painting*, p. 277.

A Dutch imitation was in the possession of a dealer at The Hague, 1905.

47. PATERNAL DUTIES.—In a room a peasant sits facing the spectator, holding his little boy on his knee and wiping him. Behind him to the right his scolding wife sits at her spinning-wheel. In the left foreground is a table with some things on it. On a shelf on the back wall are a bottle, a pot, and other objects. The catalogue describes this as an early work, but it is certainly not so early as the two pictures at Amsterdam (102, 166).

Panel, 8 inches by 5 inches.

A clumsy copy is in the Bouches de Perthes Museum, Abbeville, No. 94. Another copy is in a private collection in Paris; here the child's figure has been painted out, and the peasant holds a glass in his right hand and a jug in his left.

Engraved by J. Ph. Le Bas in the Lebrun Gallery.

In the collection of the King of Poland.

In the Dresden Gallery, 1908 catalogue, No. 1057.

48. A LAUGHING MAN.—Head of a man looking down and laughing as he gives a boy drink. A very good picture, catalogued as by an unknown painter. [Pendant to 214a.]

Panel, $4\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

In the Le Mans Museum, 1892 catalogue, No. 357.

49. A MAN BAKING PANCAKES.—He is dressed in light red. Behind him is a child. In the left background is a group of four figures.

Panel, 13 inches by $10\frac{1}{2}$ inches.

In the collection of John G. Johnson, Philadelphia.

49aa. A Man baking Cakes.

A small picture.

In the inventory of Rembrandt's goods, taken on July 25, 1656, at Amsterdam, No. 1.

49a. A Woman baking Cakes.—An especially good picture with many figures. [Possibly identical with 52 or the copy.]

13½ inches by 15 inches.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 134), No. 72 (20 florins 50).

49b. A Peasant and a Woman seated at a Cask.—Peasants at the back. Very natural.

A small picture.

Sale.—Amsterdam, April 2, 1754 (Terw. 87), No. 71 (10 florins 50).

49c. A Peasant Family.—A man, a woman and two children, one of whom is asleep in a cradle.

In the collection of the Earl of Pembroke, Wilton House, in 1758; J. Kennedy's catalogue, No. 5.

49d. A Woman baking Cakes.—Several children.

Panel, 11½ inches by 17 inches.

Sale.—P. Bout, The Hague, April 20, 1779, No. 191 (1 florin 2).

49e. A Man wiping a Child.—Another man sits by the hearth in the right background. Of exceptional delicacy.

Panel, 9 inches by 8 inches.

Mentioned by Descamps, ii. 139.

In the collection of La Bouexière.

Sale.—Steyaert, Paris, March 14, 1843, No. 5.

50. A Cottage Interior.—In front of a wide hearth, in which a bright fire burns, sits a woman holding a pan in which she cooks pancakes. She wears a black dress with a short fur-trimmed overskirt. In front stands her husband speaking to her; he wears a green doublet, red breeches and a cap placed awry on his head. In the background sits a man with a wrinkled forehead. On the floor are a dish of pancakes, a spoon and a pan of dough. On a shelf on the back wall are jugs and kitchen utensils; a jug and a candlestick hang underneath.

Panel, 12 inches by 9 inches.

In the collection of the Hon. Long Wellesley.

Sale.—Th. Patureau, Paris, April 20, 1857, No. 3.

50a. A Woman spinning and an Old Man.—He sits by the hearth examining vegetables.

In the Motz collection, Bremen, 1858 (Parthey, i. 207).

50b. A Woman cleaning her Little Daughter.—She sits outside a Dutch cottage. Near her lies a dog. In the middle distance the father leans on a board and looks on.

Panel, 7 inches by 8½ inches.

Sale.—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 67.

51. THE TOILET.—To the left of an interior, a woman sits in profile to the right; she wears a white cap. She combs the hair of a

peasant seated beside her to the right. He leans his left forearm and his face on a stool; his long hair hangs down. Behind him stands another man, seen in full face, who looks at the woman, laughs and claps his hands. In the immediate foreground is a stool with a charcoal pan and a hat on it. On the wall in the right background are a drawing and a rag.

Signed on the charcoal pan with the monogram; panel, $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

A replica was in the collection of the late Maurice Kann, Paris.

In the collections, successively, of Prince Zampiere, Bologna; Borgh de Balzan; and E. Habich, Kassel—from which it was sold before the auction.

Sale.—A. Hommel, Zürich, August 19, 1909, No. 24 (11,700 francs).

52. PEASANTS AT TABLE.—In a room to the left seven adults and a child are grouped round a table. The nearest man, seated with his back to the spectator, turns himself to the right and speaks to an old woman, raising the forefinger of his right hand. The old woman, seated on the right upon a footwarmer in profile to the right, cooks something in a pan which she holds in her left hand; she has a knife in her right hand. In the right background is a door, with two peasants seen from the back. In the left foreground a cabbage lies on a wooden chest. Behind the figures to the left is a wall with a shelf, on which are a jug, a bottle, two pots and two other objects; under the centre of it hangs a drawing of an owl, and to the left is a hat. A broken ladder is leaning against the wall to the right. On the right-hand edge of the wall hangs a hat. Rich in colour and quite in the style of the pictures at Amsterdam (102, 166), Schwerin (56), and Kassel (108). [Possibly identical with 49a.]

Signed with the monogram; panel, 12 inches by 16 inches.

A contemporary replica, signed with the monogram, is in the collection of John G. Johnson, Philadelphia. It was formerly in the sale:—Jonkheer de la Court and others, Amsterdam, September 21, 1904, No. 64 (3100 florins); in the collection of C. Hofstede de Groot, The Hague; and in the Von Marquard collection, Florence.

In the collection of Hans von der Mühl, Basel.

53. PEASANTS IN AN INN.—Ten figures grouped round a table, drinking and smoking. This is an example of the coloured period; pink, red, and blue predominate in the costumes.

Panel.

In the Uffizi, Florence, 1891 catalogue, No. 959.

54. THE MERRY MEAL.—On the left a young peasant sits on a wooden chair, almost in full face but turned a little to the right; his mouth is open as if he laughs, and he looks at the spectator. He holds a full wine-glass high up in his left hand, and has a jug in his right hand. He wears a green silk cap with a cock's feather, an old yellow doublet with a pink collar and trimming, green breeches and soft brown leather boots lined with red. Beside him to the right is a table half-covered with a white cloth; on it are a dish, a small bowl and, farther away, a red earthenware jug. Behind the table a man, seen in a three-quarter view

to the left, cuts a loaf. On the floor in front are an earthenware jug and a metal pot.

Panel, 12 inches by 9½ inches.

Sales.—Calonne, London, March 23, 1795.

Vicomte du Bus de Gisignies, Brussels, May 9, 1882, No. 7.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 2.

In the Eissler collection, Vienna.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Arthur Maier, Karlsbad.

55. PEASANTS AT TABLE.—In a room to the left seven peasants and women are grouped round a table. On the left an old man, seated on a three-legged stool in profile to the right, plays the fiddle. On the floor in front of him is a jug. To the right in front of the table a peasant, seen in a three-quarter view to the left from behind, sits on a tub which has been made into a chair. Behind the table are two women to the left and three men to the right. The man seated farthest to the left is the most prominent of them. He holds up both hands, having in the left a half-filled beer-glass. He wears a cap with a clay pipe stuck in it, and opens his mouth wide as if he sings loudly. On the right near this group a woman sits by the fire, facing the spectator; a man, standing behind her, has his arms round her neck. On the right beside her is a crying boy, who tries to stop a dish from sliding off her lap. In front are various kitchen utensils. At the back a peasant goes out through an open door. The chief notes of colour in the costumes are a vivid green to the left and a red cap and white breeches in the centre.

Signed in full on a basket to the right; panel, 14 inches by 21 inches.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller and Co., 1906, No. 22.

Sale.—Amsterdam, December 5, 1796, No. 14 (44 florins, Thompson).

In the Waller collection, Baarn.

Sale.—Amsterdam, November 28, 1808, No. 7 (16 florins 10, Spaan).

In the possession of the Paris dealer F. Kleinberger.

In the collection of Adolphe Schloss, Paris.

56. A COMPANY OF PEASANTS AFTER A MEAL.—At a rude table, on which are earthenware dishes containing an untouched pig's head and ham, sit seven persons. On the left are two old women, one of whom drinks a glass of beer, and on the right are five peasants. One man holds out his glass to be filled by an old woman standing behind the table. Another man picks his teeth with a knife. The other men are asleep; one of them sits in front on a three-legged wooden chair, leaning his arms and legs on a cask. A sixth peasant stands immediately behind this group at a half-opened door, with his back to the spectator. A seventh man is on the left near the fire, facing the spectator. On the left, near the seated women, is a broken three-legged chair with a rush bottom; on it are a tall pewter pot with a cover and a spoon. On the back of the chair hangs a red cap with a feather. On the floor are a wicker-basket, an earthenware jug, two shoes and a white cat gnawing a

bone. On the right, near the cask, is a low bench with a tall square beer-bottle on it, and a large and bulky earthenware jug behind it. Under the table and on the walls are dishes and various utensils. All the persons have coloured costumes. The picture corresponds exactly in style with those at the Rijksmuseum (102, 166) and at Kassel (108), and with 52.

Panel, $13\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Engraved by P. Halm.

In the Schwerin Museum, 1882 catalogue, No. 117.

56a. A Man eating Mussels.

Sale.—Pieter Pellicorne, Amsterdam, April 4, 1724 (Hoet, i. 305), No. 19 (45 florins 10).

56b. Peasants at Table.

Sale.—(Supplementary) C. Reyersbergen van Cauwerven, Leyden, July 31, 1765, No. 32.

56c. Peasants eating and drinking.—A comic and picturesque scene.

Panel, $10\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—Amsterdam, April 26, 1769, No. 72.

56d. Eating Sausages.—Many figures and kitchen utensils. Broadly painted.

About $14\frac{1}{2}$ inches by 22 inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 14 (112 florins).

56e. Peasants eating and drinking.—They sit at table in a room.

Sale.—J. Graham and others, The Hague, July 24, 1775, No. 41.

56f. Peasants at Table.

Panel, 17 inches by 16 inches.

Sale.—P. Bout, The Hague, April 20, 1779, No. 161 (14 florins 5).

56g. Peasants singing.—They have before them a herring, beer and bread.

Panel, about 8 inches by 6 inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 179; but not now at Kassel.

56h. Men eating Mussels.—In a room four peasants sit eating mussels; others sit gambling by the fire.

Copper, 7 inches by $5\frac{1}{2}$ inches.

Sale.—Amsterdam, April 17, 1783, No. 33 (32 florins, Strubing).

56i. Peasants at Table.—At a well-furnished table in a room, merry guests are eating. Some sing and dance; others are vomiting. Well characterised and masterly in treatment.

Panel, $13\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—Amsterdam, August 8, 1804, No. 21 (9 florins).

56j. A Peasant seated, opening Mussels.—Farther back, several peasants are at a table. A woman comes in at the open door. Very light and silvery in tone.

Panel, 11 inches by 8 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. C21.

56k. A Company of Peasants after a Meal.—A spirited painting.

Panel, 16½ inches by 15½ inches.

Sale.—T. P. C. Haag, The Hague, December 21, 1812, No. 66 (8 florins, Kuulder).

57. A Company of Peasants eating.—In a cottage a woman bakes cakes for a party who sit and stand round her and appear to have eaten enough. The characters are rendered naturally and with spirits, and the scene is well painted.

14 inches by 11½ inches.

Sale.—Van Dijn, Amsterdam, January 10, 1814, No. 30 (21 florins).

57a. A Peasant at an Inn.—A peasant seated stops smoking as the landlord brings him a slice of ham.

Panel, 5½ inches by 4½ inches.

Sale.—Ch. Sprugt, Ghent, October 3, 1815, No. 83.

57b. A Cottage Kitchen with Figures.—They sit at table drinking, and eating mussels. Painted in the best manner.

Panel, 7½ inches by 10 inches.

Sale.—P. L. Mortier, Amsterdam, May 6, 1846, No. 19 (2 florins, Beukman).

57c. Peasants at Table.—With an old woman holding a pot of soup.

Exhibited at Leeds, 1868, No. 598.

Then in the De Mey collection, London.

58. Peasants eating Mussels.—In a room men and women sit round a table, eating mussels. Others have finished their meal. All are very drunk. A spirited picture. The loose brushwork reminds one of Frans Hals.

Panel, 10½ inches by 14 inches.

Sale.—Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 8.

59. [Cancelled.]

59a. Five Peasants conversing.

Sale.—J. K. van der Meir, Antwerp, June 23, 1755 (Terw. 135), No. 19 (45 florins).

60. Four Peasants conversing.—They sit at a table in a room. Accessories. Excellently painted.

Panel, 10½ inches by 12½ inches.

In the collection of A. de la Court van der Voort, Leyden.

Sale.—Catharina Backer, widow of A. de la Court, Leyden, September 8, 1766 (Terw. 550), No. 58 (210 florins, Winter).

60a. Three Peasants conversing.—A valuable picture.

Panel, 11½ inches high.

Sale.—Regaus, Brussels, July 31, 1788, No. 10 (2 florins).

60b. Six Peasants conversing.—In a room. Good expression, delicate brushwork, and well-harmonised colours.

Panel, 8½ inches by 10½ inches.

Sale.—F. A. E. Bruyninx, Antwerp, August 1, 1791, No. 58 (28 florins 5).

60c. A Peasant and a Woman conversing.—They sit at a table. The light and shade produce a very good effect.

Panel, 9 inches by 7 inches.

Sale.—F. A. E. Bruyninx, Antwerp, August 1, 1791, No. 61 (22 florins; he had paid 8 florins for it).

60d and e. Two Pictures of Conversations.—Very interesting.

Panel.

Sale.—(Supplementary) De Burtin, Brussels, July 21, 1819, No. 19.

60f. Two Comic Figures seated by a Cask.—They converse and smoke.

Panel, 10½ inches by 8½ inches.

Sale.—Kleinenbergh, Leyden, July 19, 1841, No. 28 (63 florins, Gruyter).

61. A PEASANT READING.—He sits on a long bench in a room. On the floor near him are his hat and a jug. By the hearth at the back are three other figures. A small study, very spirited and masterly in drawing, loose in handling, and delicate in colour.

Panel, 10 inches by 7 inches.

Sales.—G. Hoet, The Hague, August 25, 1760 (Terw. 227), No. 78 (25 florins, Van Haaften).

J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 56 (14 florins, Delfos).

Purchased in 1892 from Sir Charles Robinson, London.

In the collection of the late Alfred Thieme, Leipzig, Bode's 1900 catalogue, No. 9.

62. THE POLITICIANS.—In the left foreground of a room a man sits in profile to the right, apparently asleep. His right arm hangs down; the hand grasps the handle of a jug on the floor. Behind to the right a man sits on a wooden chair in profile to the left. He wears a plumed hat. His elbows rest on his knees; he holds a printed sheet from which he reads. A woman with a white cap leans on the back of the chair. Farther back, between the two peasants, a third man sits on a three-legged stool, facing the spectator; his right elbow rests on the chair-arm, and his head is supported on his right hand. He looks at the reader and listens. On a wooden stand in the right foreground is an earthenware dish; behind it to the left is a dog's head. Other figures are at the back.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Adolphe Schloss, Paris.

62a. An Old Woman and a Young Man reading.—By lamp-light.

Panel, $10\frac{1}{2}$ inches by 8 inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 42.

62b. Peasants attentively reading Papers.—This rare and better-preserved picture is especially precious for its wonderfully transparent colour.

Panel, $10\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—J. B. van Lancker, Antwerp, 1835, No. 41 (130 francs, Pardieu).

62c. A Merry Company of Peasants.—One reads aloud.

Panel, about 15 inches by $22\frac{1}{2}$ inches.

In the Schloss Bellevue, Kassel, 1863 (Parthey, i. 204), but not now in the Kassel Gallery.

62d. Two Peasants.—One reads a paper. The other makes a grimace. Two studies in the same frame.

Panel, $5\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

Sale.—A. Oudry, Paris, April 17, 1869, No. 2.

62e. The Readers.—Two peasants lean on a partition, reading a printed paper which one of them holds.

Canvas, 6 inches by $6\frac{1}{2}$ inches.

Sale.—Wurster, Cologne, June 15, 1896, No. 41.

62f. The Reader.—Two peasants sit on upturned tubs. One holds a printed paper. The other, with a jug in his hand, listens to the first man reading. At the back is a third peasant.

Panel, $8\frac{1}{2}$ inches by 7 inches.

Sale.—F. R. von Berthold, C. G. Hartmann, D. P. Cepero, and others, Cologne, December 9, 1898, No. 21.

63. A Sleeping Peasant.—In an interior. At the back other figures are at a table. A good little picture that is probably genuine.

Panel, $15\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

In the Sauvan collection.

In the Avignon Museum, 1880 catalogue, No. 362.

64. A BOOR ASLEEP.—In front of a wooden partition on the right a peasant sits on a wooden block, facing the spectator; his head is leaning back and he is asleep. He wears a light grey jacket and purple and light red breeches. The heel of his right foot rests on a small block, and the toe points upward. His right hand is thrust into his doublet. His left arm rests on a table with the hand hanging down. On the table are a jug and a glass; another jug is on the floor, and a third hangs on the wall. In the left background are three other peasants carousing.

Panel, 14 inches by $10\frac{1}{2}$ inches.

There are three copies. (1) In the former Hoogendijk collection, The Hague, No. 428; there are five figures; a restorer has taken the shadow of a figure for a vague figure and has introduced a face. (2) In the Bonn University Gallery, on loan from the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 853G. (3) In the Karlsruhe Gallery, 1894 catalogue, No. 192; signed with the monogram; panel, 16½ inches by 12 inches.

The same subject was in the—

Sales.—(1) Anna van Lennep, widow of Pieter Roeters, Amsterdam, January 30, 1759, No. 2 (50 florins, De Wolf van Lennep).

(2) Amsterdam, July 15, 1772, No. 17 (7 florins, Dayens).

(3) P. Locquet, Amsterdam, September 22, 1783, No. 53 (100 florins, Delfos).

(4) P. A. J. Knyff, Antwerp, July 18, 1785, No. 31 (56 florins 10, Beekmans Leutzgen).

(5) Van Leyden, Paris, September 10, 1804, No. 5 (300 francs, Paillet).

(6) Van Dijl, Amsterdam, January 10, 1814, No. 31 (13 florins).

In the collection of the Marquess of Hertford, London (Waagen, Suppl. 88).

In the Wallace Collection, London, 1908 catalogue, No. 211.

65. A VILLAGE INN.—In the left foreground a stout peasant sits in profile to the right on a tub-chair placed on a platform. He is asleep. He holds a jug in his right hand and a stick in his left. By the wall to the left is an open shutter, with an owl on the top. In front are a jug, a broom, and a pot. In the right foreground is the head of a pig which eats something on a stool. In the right background are several figures round a table. A man on the right, seen from the back, lays his head on the table and vomits; the others laugh. In front a man lies on the floor vomiting, near a sow with a young pig. On the left a man goes out at the door. Apparently 66a is a copy of this.

Panel, 12½ inches by 10 inches.

Engraved by C. Stürzer.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich.

66. The Sleeping Toper.—On the left, a young toper sits on the floor by the wall, almost in profile to the right. He is asleep. He wears a cap. He grasps with his right hand a jug between his knees. In front to the left crouches a dog watching him. Behind to the right, in front of the corner of the wall, is a stool with a piece of bread on it. In the right background is a peasant.

Oval panel, broad in proportion to its height.

Apparently the original of a copy in the Vienna Academy, 1900 catalogue, No. 900.

In the collection of Count Bloudoff, St. Petersburg.

66a. A Stout Peasant seated asleep on a Tub.—At the back is a company carousing. [Probably a copy of 65.]

Panel, about 13 inches by 10 inches.

In the Weyer collection, Cologne, 1852 (Parthey, i. 206).

67. The Tiresome Talker.—A man in green has fallen asleep.

One hand is thrust into his doublet, which is open at the breast. Beside him sits another peasant, who looks astonished to see his companion's eyes closed. On a footstool are a napkin spread out and a pipe. Two other figures are by the hearth. Near the sleeper's feet are a jug and a white dog with black spots.

Panel, $12\frac{1}{2}$ inches by 10 inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 43.

67a. A Peasant asleep at the Beer-Table.

Engraved by P. Fendi.

67b. A Peasant asleep on a Tub.—At the back is a man.

Engraved by J. Gronsveld.

67c. The Landlady asleep and Peasants.—They have put a firework under her skirt and are about to light it.

Engraved by W. Vaillant (Wessely, 175).

68. A COTTAGE INTERIOR.—With seven figures. On the left is a wooden partition with a drawing of a head in profile to the left. In front of it to the right a woman, seen in a three-quarter view to the right, sits on a wooden bench at a table. She leans back resting her right forearm on the table. She wears a bluish-grey skirt, a green jacket, and a white cap and apron. On the right behind her stands a man who grasps her with his left hand under her skirt. He wears a brownish-pink costume and a red cap. On the right, behind the partition, a peasant's head peeps out. On the right is a group of four peasants. The nearest man, in grey-green, sits in profile to the right, holding a jug on his right knee with his left hand. Behind him sits a man facing right. Behind him to the left stands a man, facing left, but slightly bending forward. In the right background is another man, seen from the back with his head turned to the left. All four look at the couple. In the centre foreground is a three-legged stool with a jug and a white cloth on it; on the floor in the left foreground is another jug.

Panel, 9 inches by $13\frac{1}{2}$ inches.

Copies, in which the offensive man is left out, and which therefore probably date from the time at which the picture was repainted, are in the Helsingfors Museum, 1898 catalogue, No. 45, and in a private collection in Paris.

Bought by Dirck Bleker some time before 1658 (for 150 or 200 florins)—noted by Bredius.

In the collection of A. Vollon, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. Bredius, The Hague.

69. A COTTAGE INTERIOR.—On the left a woman and a peasant sit on a platform in front of a wooden partition. She sits on a chair facing three-quarters left; he is on a tub-chair with his right foot stretched out, facing the spectator. He tries with his right hand to grasp the woman under her skirt. She holds his wrist fast in her left hand, and pulls his hair with her right hand. On the platform is a jug which has fallen over and the contents of which run out. Behind to the left are a cask

with a jug and a table ; behind this again to the left a peasant looks out at a window. On the right, behind the wooden partition, another peasant looks out. In front of the fire, on the right, are five peasants. Three of them stand, laugh and watch the doings of the couple. The two others converse ; the left-hand man sits on a foot-warmer in profile to the right, while the right-hand man sits half on a wooden bench, holding a jug in his left hand. Well preserved ; the offensive passage is repainted.

Panel, 19 inches by 30 inches.

A copy is in the Dresden Gallery, 1908 catalogue, No. 1063.

A preliminary sketch for the picture is in the Albertina, Vienna.

Exhibited at the Guildhall Art Gallery, London, 1890, No. 65.

In the collection of F. Boursault, Paris ; bought as a whole by Arteria in 1838 for E. Higginson of Saltmarsh Castle.

Sale.—Edmund Higginson, London, June 4, 1846 (*£*127, *Lake*)—No. 61 of the 1842 catalogue.

In the collection of Sir Hickman Bacon, Gainsborough ; exhibited on loan in the National Gallery, London, since 1907.

69a. Scene in a Brothel.

A small picture.

Brouwer, on February 12, 1635, assigned to his Antwerp landlord Du Pont, for a debt of 297 florins, three pictures. One of these was a little "Brothel Scene," by his own hand, which he promised to finish (*Van der Branden*, p. 862).

69b. A Loving Company.—Very well painted.

11 inches by 13 inches.

Sale.—Quiryn van Biesum, Amsterdam, October 18, 1719 (*Hoet*, i. 233), No. 135 (90 florins).

69c. A Man and Woman embracing.—With accessories.

7 inches by 6 inches.

Sale.—A. van Kinschot, Rotterdam, September 20, 1756, No. 44 (6 florins, *Foubert*).

69d. The Lover.—In an interior a sportsman caresses a girl. Near him are a dog and other accessories. A good picture.

Panel, 26 inches by 28½ inches.

Sale.—Amsterdam, April 26, 1769, No. 148.

69e. A Cottage Interior.—At a table sits a woman, with cards in her hand. A peasant, who holds a pewter pot, caresses her. Other peasants sit by the fire. A loose and masterly painting.

Panel, 10½ inches by 8 inches.

Sale.—Amsterdam, April 9, 1783, No. 12.

67f. An Old Peasant flattering an Old Woman.

Canvas, about 14 inches by 11 inches.

In the Landauerbrüderhaus, Nuremberg, 1840 (*Parthey*, i. 207).

69g. At an Inn.—In front of a table sit a drunken woman and an

old man, who caresses her. At the back are three other drunken men. Freely handled.

Panel, 12 inches by $8\frac{1}{2}$ inches.

Sale.—P. L. Mortier, Amsterdam, May 6, 1846, No. 72 (36 florins 50, Gruijter).

69*h*. **The Peasant in Love**.—He embraces a woman who faces the spectator and has a coin in her hand.

Signed on a table to the left at foot with the monogram; panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—J. J. von Hirsch auf Gereuth, Cologne, September 23, 1878, No. 25.

70. **THE MERRY OLD MAN**.—In a cottage room a merry old man teases a woman who sits on a bench, leaning her elbows on a table. His boon companions look on mockingly.

Signed on the left with the monogram; panel, 10 inches by $13\frac{1}{2}$ inches.

Sale.—Aug. Coster, Brussels, April 4, 1907, No. 29.

70*a*. **A Rustic Wedding**.—In a room are peasants and women dancing, gambling, drinking, and love-making.

Canvas, 15 inches by 20 inches.

Sales.—Amsterdam, July 10, 1805, No. 17 (14 florins, Gruyter).

D. Mansveld, Amsterdam, August 13, 1806, No. 13* (14 florins).

70*b*. **A Rustic Wedding**.—In front peasants dance. Farther back the queen of the festival, wearing a crown, is toasted by young men.

Sale.—V—, Paris, April 24, 1862, No. 2.

70*c*. **A Wedding**.—Called "De Pisser."

The original has disappeared.

According to Bode, *Great Masters of Dutch and Flemish Painting*, p. 277, the composition is preserved in a drawing by C. Dusart in the Albertina.

70*d*. **A Loving Couple**.—Three-quarter-length. An old man in a broad-brimmed felt hat embraces a young woman, who counts the money that he has just given her. In the left background is a man smoking; another man goes out at the door.

Dated 1634.

Engraved by J. Marinus.

70*e*. **A Comic Scene**.—A peasant and a woman sit in front of a partition. She cleans his head while he amuses her. Behind the partition are four spectators.

Engraved by an unknown engraver after a picture by Brouwer.

71. **CHILDREN OUTSIDE A COTTAGE**.—One has a funnel on his head; another plays the rommelpot. Three adults watch them from the cottage. In the children's dresses are noteworthy the steely blue and light pink tones which Brouwer favoured in his early period.

Signed in front with a "B," almost scratched in the wet paint; panel, 12 inches by 8½ inches.

A reproduction of a similar picture, with five children and an adult in the open, occurs in the catalogue of a Paris or Brussels sale between 1880 and 1890; the chief figure is that of a child wearing a large broad-brimmed hat, seen from the back.

In the collection of Bourguignon de Fabregoules, Aix, presented by his son J. B. M. de Bourguignon de Fabregoules to the Aix Museum, 1860.

In the Aix Museum, Provence, 1900 catalogue, No. 231; catalogued as by P. de Bloot.

72. THE FIDDLER.—On the left, in a kitchen, a man with a red cap plays the fiddle and sings. Another man sits on the left, listening. In the middle distance stands a woman mocking them. A fourth figure looks in at an open window to the left. At the back are a child standing and a man seated before the fire. Of the second period, in the style of Teniers, and a good example.

Panel, 10 inches by 13½ inches.

In the collection of Bourguignon de Fabregoules, Aix, presented by his son J. B. M. de Bourguignon de Fabregoules to the Aix Museum, 1860.

In the Aix Museum, Provence, 1900 catalogue, No. 236.

73. THE FLUTE-PLAYER.—Two small figures, half-length. Copper, 6 inches by 4½ inches.

Sal.—V. Roussel, Brussels, 1899.

In the Brussels Gallery, 1906 catalogue, No. 78.

74. THE FLUTE-PLAYER AND HIS COMPANION.—Half-length figures in front of a grey wall. The flute-player, in a greyish-blue jacket, is bare-headed with long hair, and sits, almost in full face, at a table on the right, upon which he leans with his left elbow. He laughs, opening his mouth so as to show his teeth. To the left behind him stands an ugly man, wearing a hat. He is wrapped in a brown cloak and stretches out his right hand. The picture is of good quality and served as a model for Diepraem. Woermann was inclined to attribute it to Joost van Craesbeeck.

Copper, 6½ inches by 5 inches.

In the possession of a Paris dealer, 1884.

In the Weber collection, Hamburg, 1907 catalogue, No. 205 (old No. 650).

75. A FIDDLER.—In the right background is a man.

In the collection of W. Asch, London.

76. A COMPANY OF PEASANTS SINGING.—In the centre three peasants sit singing. The man on the left, turned three-quarters right, has crossed his arms on his breast. The man on the right, seen in full face, beats time with the tongs and has his left foot on a foot-warmer. The centre man, seen in full face, lays his right hand on the right shoulder of the man to the left and holds a cap in his left hand, which is not shown. On the right, behind him, stands a fourth peasant, seen in full face; he presses his left forefinger to his nose; his left elbow rests on his right

hand. In the left background is a fifth peasant, seen from the back. In the left foreground is a stool with a pewter pot and a piece of chalk on it; to the right is an earthenware jug. In the right middle distance is the hearth with a blazing fire. On the back wall are a drawing and a shelf with an earthenware jug and bowl on it and another jug hanging underneath. There are tones of red and blue, with a little red in the costumes. Very rich in colour. The group of figures is very similar to that in 78, in which a sixth peasant is added.

Signed on the left at foot, and dated 1633.

Engraved by A. W. Warren in the Stafford Gallery, No. 48; and by G. Noble in Forster's Gallery.

In the collection of Lord Francis Egerton.

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 222.

77. THE RUSTIC COUPLE AT MUSIC.—In a bare interior, with a half-opened door in the left background leading to another room, a man sits in the centre foreground. He is in profile to the right, with his head in a three-quarter view; he looks at the spectator and plays the mandoline. On the floor in front of him is an earthenware jug; to the left is a cat near an overturned dish. Behind the man to the right sits a woman singing behind a table; she also looks at the spectator as she warms her hands over a charcoal pan. On the wall hangs a bracket with a light; near it are various jugs on a shelf. An example of the Teniers-like period. Very loose in style.

Signed with the monogram; panel, $14\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1894, No. 90.

Sales.—Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 281), No. 169 (202 florins).

Duke of Hamilton, Hamilton Palace, June 17, 1882 (£609, Ionides)

—it was in the collection in 1854 (Waagen, iii. 300).

In the collection of Constantine A. Ionides, London, who bequeathed it to South Kensington in 1899.

In the Victoria and Albert Museum, South Kensington, London; Ionides bequest, 1904 catalogue, No. 80.

78. PEASANTS SINGING IN A ROOM.—On the right is a blazing fire. To the left, near it, are five peasants, three of them seated. The man on the left, turned three-quarters right, has folded his arms and sings with wide-open mouth; his cap is awry. Behind him to the right a man seen in full face holds a music-book. Farther to the right, but in front of the second man, a third man stands singing and holding the tongs. Behind him stands a fourth peasant, seen in full face, who presses his left forefinger to his nose. Beside him to the left stands a fifth man who bends forward, with his face half hidden by his hat; he holds up a beer-glass in his right hand. In the right foreground is a wooden bench; on the floor is a jug. To the left, near the group, is a stool with a covered jug on it. On the extreme left is a still-life group, consisting of a tub on which are a drinking-cup and a pot and round which stand various utensils, with a bundle of onions and beans. In the left background a

half-opened door leads into an adjacent room; farther right is a man seen from the back. Five of these figures—except the man with the beer-glass—form the composition in 76. [Pendant to 118.]

Panel, 13 inches by 22 inches.

In the Prado Gallery, Madrid, 1907 catalogue, No. 1218.

79. THE TRIO SINGING.—On the left is a table with a desk on which lies a paper, apparently a sheet of music. Behind it sits a peasant, seen in full face, who bends over the paper so that his face is half hidden by his broad-brimmed hat; his mouth is open. Beside him to the right sits a second peasant, whose face only is seen in a three-quarter view. He looks on the paper and opens his mouth wide as if singing loudly. On the right, close to the table, the third man sits in profile to the left, wearing a tall hat. He laughs and holds a paper. On the back wall to the right is a drawing of the head of a man in profile to the left, who looks up.

Panel, 12 inches by 9½ inches.

In the Prado Gallery, Madrid, 1907 catalogue, No. 1217.

80. PEASANTS SINGING.—In the centre of a room a man sits on a three-legged stool, seen from the left and back. He wears a broad-brimmed hat with a pipe stuck in the band, and is singing. Beside him to the right stands a second man in profile to the left; he also sings. Between them at the back sits a third man singing in profile to the left. To the left, behind the first man, sits a fourth man, seen in full face, who is singing. To the left near him bread and beer are placed on a cask in front of the fire. Behind it to the right sits a woman who gives her child a drink from a cup. Beside her to the left is the head of a man drinking from a bowl. Farther to the left stands a man, seen in full face; in front of him a boy leans on a wooden bench. A jug stands on the floor in front of the cask. In the wall to the right is a large window, through which are seen trees. On the window-sill is a bowl. In the right foreground a bitch with puppies lies near a hat.

Panel, 17 inches by 23 inches.

Engraved by J. A. Stengelmaier and L. Kühn.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 894.

81. INTERIOR OF AN INN.—Two peasants are singing. One sits at a table, holding a beer-glass. The other stands. In the doorway at the back is a third figure, seen from the back. There is little local colour.

Panel, 12 inches by 9 inches.

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1903 catalogue, No. 1913.

82. THE SINGERS.—A group of three peasants. One sits on a stool in the middle, facing the spectator, with his right foot on another stool close to a jug. He sings with his right hand uplifted; his left hand rests on the head of a man kneeling in front of him to the right. This

second man, who is in profile to the left, holds a glass in his right hand and a jug in the left hand which hangs down; his pipe is stuck in his cap. Behind him to the right a third man stands in profile to the left, watching the others, with his left hand on his hip.

Panel, 12 inches by 8 inches.

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris, Dutuit bequest, 1907 catalogue, No. 942.

83. THE FIDDLER.—In a room a peasant sits in an arm-chair with his legs crossed, singing heartily and accompanying himself on the fiddle. A music-sheet is fastened by a nail on a cask in front of him. To his left stands a peasant, with his hands behind his back, listening. To the right is a jug. Behind is a third figure seen from the back, with the head leaning against the wall.

Panel, $9\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Exhibited at Vienna, 1873, No. 161.

Sales.—Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 9.

Baron de Beurnonville, Paris, May 9, 1881, No. 224.

In the collection of M. Flersheim, Paris.

84. The Trio of Singers.—In a very homely cottage room, near a table, a man sings from a paper held in his hand. He wears a dark doublet with yellow sleeves and a green hat. Two men accompany him in the song. One sits beside him; the other stands. On the table are a jug and a piece of chalk.

Signed on the edge of the table with the monogram; panel, $7\frac{1}{2}$ inches by 6 inches.

Exhibited at Brussels, 1882, No. 21.

Sales.—M——, Paris, February 1, 1875, No. 10.

Ruelens, Brussels, April 17, 1883, No. 42.

In the possession of the Paris dealer F. Kleinberger.

85. A Fiddler.—He sits at a table, singing and accompanying himself on the fiddle. A woman holds a candle for him. On the table is a reddish-brown jug; on the wall to the right is another jug.

Signed on the right with the monogram; panel, 12 inches by $9\frac{1}{2}$ inches.

In the collection of the late Gustav von Hoschek, Prague, 1907 catalogue, No. 13, but not in the sale catalogue.

85a and b. Peasants at Music; and, Peasants at Music round the Fire.

Sale.—P. P. Rubens, Antwerp, May 1641, Nos. 275 and 281 (Sm. Suppl. 364).

85c. Singers.

Sale.—Amsterdam, April 17, 1708, No. 271.

85d. Singing Peasants.—Very well painted.

Sale.—Grenier, Middelburg, August 18, 1712 (Hoet, ii. 361), No. 60 (36 florins).

86. The Singers.

Sale.—Quiryn van Biesum, Amsterdam, October 18, 1719 (Hoet, i. 233), No. 137 (115 florins).

86a. Rustic Music.—An extremely artistic picture.

8½ inches by 12½ inches.

Sale.—Jacom de Wit, Antwerp, May 15, 1741 (Hoet, ii. 40), No. 105 (85 florins).

86b. An Amusing Picture of Peasants singing.—Very fine.

Sale.—The Hague, April 8, 1744 (Terw. 40), No. 23 (29 florins 75).

86c. Four Peasants singing.—A very fine picture.

11 inches by 7 inches.

Sale.—Gerard Vervoort, Brussels, September 18, 1746 (Terw. 44), No. 37 (95 florins).

86d. Six Figures at Music.

Sale.—Pook and Theodorus van Pee, The Hague, May 23, 1747 (Terw. 47), No. 16 (28 florins).

86e. Peasants singing.

A small oval.

Sale.—Jaques de Roore, The Hague, September 4, 1747 (Hoet, ii. 209), No. 127 (26 florins, Van Spangen).

86f. Peasants singing.

A small picture.

Sale.—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 231), No. 75 (39 florins).

86g. Peasants playing and singing.—In a room.

Panel, 9 inches by 13 inches.

In the collection of Gerard Braamcamp, Amsterdam, 1752 (Hoet, ii. 502).

86h. Two Peasants singing.

11½ inches by 8½ inches.

In the collection of H. Verschuuring, The Hague, 1752 (Hoet, ii. 479).

86i. Peasants singing.

8 inches by 5½ inches.

Sale.—Philip van Dijk, The Hague, June 13, 1753 (Terw. 74), No. 78—
but No. 127 of the original catalogue—(22 florins, Koks).

86j. A Company of Peasants singing.

Sale.—Philip van Dijk, The Hague, June 13, 1753, No. 128 (7 florins 5,
Versteeg).

86k. Peasants singing.

A small picture.

Sale.—A. Borwater and others, The Hague, July 20, 1756 (Terw. 154),
No. 18 (16 florins).

86l. A Young Girl playing the Flute.—With a boy.
8½ inches by 6½ inches.

Sale.—Wannaar and others, Amsterdam, May 17, 1757, No. 148.

86m. Peasants singing.

Sale.—L. Schermer, Rotterdam, August 17, 1758, No. 64.

87. Peasants singing and drinking.—With a lute.
Copper, 7½ inches by 8 inches.

Sale.—De Wet, Antwerp, May 15, 1741 (170 florins, Lormier)—according to Lormier's store-room catalogue of December 1754, No. 36.

In the collection of W. Lormier, The Hague, 1752 (Hoet, ii. 418).

Sale.—W. Lormier, The Hague, July 4, 1763 (Terw. 316), No. 37 (171 florins).

87a. Four Singers at an Inn.—One man holds a sheet of music.
Panel, 10½ inches by 7½ inches.

Sale.—J. B. de Troy and others, Paris, April 8, 1764, No. 46 (48 florins).

87b. A Concert.—In front a peasant plays the fiddle and sings. Behind him at a table are four smokers. At the back a man warms himself by the fire. Spirited and good; of the best period.

Panel, 9½ inches by 12 inches.

Sale.—Amsterdam, June 4, 1766, No. 46.

87c. A Fiddler and Singer.

Sale.—Middelburg, August 8, 1777, No. 90.

87d. A Company of Peasants.—A peasant plays the fiddle and sings. At a table near him two peasants and a woman sit listening. A peasant blows out a cloud of smoke across the table. Behind it stands a man holding a beer-glass. By the hearth in the background is a peasant asleep, seen from the back. In front is a bench with a damaged beer-jug on it.

Panel, 9 inches by 12 inches.

Sale.—L. Merens, Amsterdam, April 15, 1778, No. 23 (50 florins, Nijman).

87e. A Company singing.—In a room. [Pendant to 176k.]

Panel, 9½ inches by 7½ inches.

Sales.—B. C. Thienpont, The Hague, March 28, 1778, No. 11 (60 florins).

P. Bout, The Hague, April 20, 1779, No. 88 (70 florins, with pendant).

87f. Peasants drinking and singing.—In a cottage.

Panel, about 14 inches by 20½ inches.

Sale.—Middelburg, April 20, 1779, No. 9.

87g. A Lute-Player.—With accessories.

Sale.—Madame S. L. Huggens, The Hague, May 22, 1786, No. 5 (33 florins).

87h. A Guitar-Player.—A young man with a red cap sits playing the guitar. Very well painted. [Pendant to 222b.]

Panel, 13 inches by 12 inches.

Sale.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 11 (14 florins 10, with pendant, Lamberts).

87i. Three Peasants playing the Flute.—In a room.

Panel, 16½ inches by 13½ inches.

Sale.—Amsterdam, May 14, 1839, No. 154 (10 florins, Roos).

87j. A Merry Company.—In a room. A man plays the fiddle; others sing.

Panel.

Sale.—Leyden, July 21, 1841, No. 12.

88. Peasants singing.—In a room.

Panel.

Sale.—Strawberry Hill, near London, April 25, 1842, No. 43 (£2 : 15s., Robiano).

88a. The Flute-Player.—Half-length. A man holding a flute sings aloud. Behind him to the left is a man in a cloak.

Copper, 6 inches by 4½ inches.

Sales.—P. J. Geelhand, Antwerp, July 5, 1784, No. 91.

Madame Wellens, born Geelhand, Antwerp, August 21, 1810, No. 5 (340 florins, Steencruys).

Steencruys, Antwerp, May 14, 1850, No. 11—described as on panel.

88b. Peasants at Music.—In front of a cottage room are two merry peasants. One sings and the other plays the fiddle. At the back are two others.

Panel, 15 inches by 11½ inches.

In the collection of Jerome, King of Westphalia.

Sale.—Amsterdam, July 27, 1858, No. 21 (40 florins, Kaiser).

88c. The Fiddler.—A sketch.

Panel, 12 inches by 15½ inches.

Sale.—A. L. van Essen, Antwerp, March 27, 1876, No. 4.

89. A Company of Peasants at Music.—Five persons in a room. In front a man, seated on a cask, accompanies the other four singers on his fiddle. He looks at the spectator.

Panel, 12 inches by 9 inches.

Sale.—In Germany, between 1880 and 1890, No. 10.

89a. A Comic Concert.

Panel, 21½ inches by 19 inches.

Sale.—Baron E. von Niese wand of Mülheim on Rhine, London, June 9, 1886, No. 12.

90. The Trio.—In the centre a man, seen in full face, stands playing the guitar. He bends forward so that the brim of his hat half conceals

his face. On a chair to the left sits a man playing the fiddle and singing. On the right, seen almost from the back, the third man sits on an upturned tub, with his legs outstretched, and sings aloud. On the table are a pipe and a glass; near the fiddler is a jug.

Signed on the tub, "A. B."; panel, $10\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—H. D. Roussel, Brussels, May 23, 1893, No. 38.

91. The Musician.—In a cottage room a man in a black cloak, seated on an upturned basket, plays the fiddle and sings. Another man opposite parodies his movements with a knife and the tongs. Behind him and at the half-opened door are three other figures.

Panel, 10 inches by 17 inches.

Sale.—Krupp, junior, and others, Cologne, October 29, 1894, No. 26.

92. The Young Singers.—Outside a cottage door children sing loudly. Their parents watch them from the door. Of the early period.

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—Hauptmann, Paris, March 22, 1897, No. 6.

Haemacher, Amsterdam, November 30, 1897, No. 13 (280 florins, Duits).

93. The Guitar-Player.—A young man in his shirt and breeches sits on a chair, on the back of which hangs his cap. He plays the guitar and sings. On a stool covered with a cloth, beside him, are a cat and a jug. At the back an old woman and a young man sit at a table conversing.

Signed with the monogram; oval panel, 10 inches by 8 inches.

Sale.—Ch. Sedelmeyer, Berlin, November 16, 1897, No. 5.

94. A YOUNG MAN PLAYING.—He plays the guitar and sings. At the back a man and woman converse at a table.

12 inches by $9\frac{1}{2}$ inches.

Sale.—Brunswig and others, Cologne, June 3, 1899, No. 10.

94a. Ballad-Singers.

Panel.

Sale.—Edward Robinson, London, November 26, 1906, No. 24.

95. Learning the Flute.—In the right foreground of a room a woman sits on a tub-chair facing left, and holds a flute to her lips with both hands. She wears a ball-shaped felt hat over a cap, and an apron over her dress. Behind her to the left a peasant leans with both elbows on the table and points with the little finger of his right hand to the hole on which the woman should put her left forefinger. A man standing at the back watches them. On the table is a jug. In front is a stool on which lies a mandoline and against which leans a violoncello.

Described from an etching published by L. de Widt, with the inscription:

"Lustig, speelt en singt gesellen,
Besje leert de noten stellen."

("The merry companion plays and sings, and teaches Bessie the notes.")

The original is lost.

96. The Singer.—In the centre foreground of a room a man sits on a stool, seen almost from the back, but inclined to the right. He holds up a jug in his right hand and has a cap in his left. He throws his head back and sings aloud. Behind him to the right another man, with a pointed cap, sits in a tub-chair in profile to the left, playing the violin and laughing at the singer. Behind the fiddler to the right is the back of a third peasant. A fourth man leans his head upon his arms on a table and looks to the right; he is between the singer and the fiddler. A fifth man sits on a bench to the left, looking at the fiddler; he is seen partly from the back, but inclined to the right. On the floor in front is a footstool; beside it is a jug, while another jug stands more to the right. On the wall at the back is a shelf full of pots. The roof is timbered.

In the Poullain collection, Paris.

96a. A Peasant playing the Fiddle.

Engraved by W. Rohr.

96b. Four Peasants singing.

Engraved by J. van Somer.

96c. Peasants singing.

Engraved by W. Vaillant (Wessely, 173).

96d. Three Peasants at Music.—They sit before the fire to the left. One sings, the man in the centre plays the fiddle, and the third the clarinet.

Described from an engraving by an unknown engraver with the linked initials "S. K."

97. A RUSTIC DANCE.—On the left, outside a farmhouse, peasants dance round a child seated on the ground, to the music of the bagpipes. In the left foreground a child puts its arm into a tub. Almost in the centre a peasant lies on the ground vomiting; behind him is a bench with a jug. Farther back people move off to a place in the distance. This reminds one very strongly of the Amsterdam pictures (102, 166); it is of the early period.

Signed on the bench in the middle with the monogram; panel, 10½ inches by 14½ inches.

An indifferent replica is in the collection of Adolphe Schloss, Paris.

In the Suermondt collection, Aachen; acquired in 1874 by the Royal Berlin Museums.

In the Royal Museum, Berlin, 1883 catalogue, No. 853C; transferred in 1884 to the Aachen Museum.

In the Suermondt Museum, Aachen, second supplementary catalogue of 1884, No. 170.

98. A Rustic Dance.—On the right is an inn with a sign hanging out. At the windows are many figures. Outside, peasants dance to the music of two men standing to the right, one of whom plays the bagpipes. Peasants and women run up from the left. In the right foreground a man lies prone on a bench to the left, vomiting. Near him to the left are a

pig and two children. In the left foreground a loving couple sit on a bench, seen from the back. Farther to the right stand another couple. On the left is a view of the village street, with horses and merry peasants, and a church with a belfry.

Broad in proportion to its height.

The original is lost.

Described from a drawing of 1659 by Rubens's pupil M. van den Bergh, which is in the Berlin Print-room. Bode thinks that the original may have been the picture which Rubens bought in 1631—see his *Great Masters of Dutch and Flemish Painting*, p. 277.

98a. Peasants dancing in a Landscape.

Sale.—P. P. Rubens, Antwerp, May 1641, No. 283 (Sm. Suppl. p. 364).

98b. Jesters (Gecke Goden).

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 165.

98c. Sausage-Dealers on Shrove Tuesday.—A very rich work.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713 (Hoet. i. 167), No. 95 (40 florins).

98d. Rommelpot-Players.

Sale.—The Hague, May 3, 1729 (Terw. 9), No. 123 (20 florins).

98e. A Country Fair.

8 inches by 8½ inches.

Sale.—The widow of Herman Schuurman, Rotterdam, April 2, 1739, No. 18 (97 florins, Quakkesteyn).

98f. Peasants rejoicing in the Sound of the Rommelpot.

7½ inches by 6 inches.

Sales.—The widow of Herman Schuurman, Rotterdam, April 2, 1739, No. 19 (5 florins 10, Johannes van Bennekom).

M. van Hoeken and Th. Hartsoeker, The Hague, May 1, 1742 (Hoet, ii. 58), No. 64—but No. 75 of the original catalogue—(7 florins 5, Van Dijk).

98g. Twelfth Night.—Peasants singing and drinking.

Panel, 15½ inches by 20½ inches—but 33½ inches wide, according to Terw.

In the collection of W. Lormier, The Hague, 1752 (Hoet, ii. 418); he had bought it from Jaques de Roore, The Hague (for 190 florins), according to his store-room catalogue of December 1754, No. 37.

Sale.—W. Lormier, The Hague, July 4, 1763 (Terw. 316), No. 38 (400 florins).

98h. Shrove Tuesday.

Panel, 6½ inches by 8 inches.

Sale.—The widow of P. Ploos van Amstel and others, The Hague, May 4, 1778, No. 23 (1 florin, Schouman).

98i. Rustic Amusements.

Signed with the monogram; panel, 11 inches by 10 inches.

Sale.—P. van Bleiswijk and others, The Hague, September 27, 1791, No. 151 (3 florins 2, Van Brakel).

98j. A Village Festival.

Sale.—London, 1798 (£136:10s., Knight).

98k. Rustic Amusements.—Outside a thatched cottage in a landscape peasants dance to the music of the bagpipes.

Panel, 12½ inches by 20½ inches.

Sale.—P. L. de Marneffe, Brussels, May 24, 1830, No. 41.

98l. An Inn.—A woman sings, and peasants dance.

Canvas, about 16 inches by 21½ inches.

In the collection of Müller von Nordegg, Prague, 1858 (Parthey, i. 204).

99. Rustic Amusements in Winter.—On a snow-covered square, with the houses and booths of an extensive village surrounding it, are many men, women, and children. In front is a group of figures in carnival costume.

Signed "A. V. B."; panel, 24 inches by 32½ inches.

Sale.—H. Haendcke and J. Hertling, Cologne, October 5, 1896, No. 55.

99a. A Man looking for Eggs.—An interior with five peasants, one of whom looks for eggs. In front are utensils and hens. A noteworthy picture of doubtful authenticity.

In the collection of Mrs. Young.

Sale.—Price and others, London, May 6, 1897, No. 95.

100. A FAIR.—Peasants dance round a large tree on the village green. In the right foreground, near a group of card-players, a man lies asleep on a bench with his head on one arm; farther to the back are peasants fighting. In the left foreground stands a man in red. Near him is a woman to whom another peasant offers a glass of beer. A characteristic picture of the artist's first period. The figures are unusually small, and therefore the composition is better.

18 inches by 24½ inches.

Sale.—Huybrechts, Antwerp, May 12, 1902, No. 1 (1025 francs, O. Nottebohm).

In the collection of O. Nottebohm, Antwerp.

100a. A Dance in a Barn.

The original is lost.

A copy of the picture by Jan Hals in the Lyons Museum, according to Bode, *Great Masters of Dutch and Flemish Painting*, p. 277.

101. THE SMOKER.—An old man sits in profile to the right on a three-legged stool, with his left foot on a footstool and his head bent back. He holds an earthenware jug on his left knee with his left hand, and has a pipe in his right hand. In the right background, in front of a pan, is a man seen from the back—a figure that has probably been repainted. The catalogue suggests that the picture may be by Joost van Craesbeeck.

Panel, 8½ inches by 7 inches.

The subject, in slightly varying dimensions, has occurred in various sales, and it is uncertain whether the following relate to one picture or to more than one :

Sales.—Antwerp, June 8, 1803, No. 111 (11 florins 5, Maes)—measuring 10 inches by 8 inches.

P. L. Mortier, Amsterdam, May 6, 1846, No. 75 (6 florins, Abrams)—measuring 11 inches by $8\frac{1}{2}$ inches.

Van den Wiele, Malines, October 26, 1896, No. 57—measuring 10 inches by $7\frac{1}{2}$ inches.

Another example is 126.

Sale.—Chapuis, Brussels, December 4, 1865.

In the Suermondt Museum, Aachen, 1883 catalogue, No. 18.

102. A RUSTIC DRINKING PARTY.—Eight figures are grouped round a table. On the left, beside the table, a peasant sits on a tub-chair in profile to the right, but with his head to the front and his eyes looking at the spectator. He is singing. With his left hand he fills a pipe which he holds in his right hand. He has another pipe in his fur cap. Behind him to the right sits a second man, turned three-quarters right; he too is singing, but lifts a jug to his lips with his right hand. Near him to the right is a woman singing. Behind her stands an old man with a cap; he lifts up his hands, holding a glass in the right, and sings. On the right, beside the table, a man lights his pipe at a charcoal pan. A knife is stuck in the table. On the floor in front lies a woman asleep, with her right hand on her chin. A screaming child lies half upon her. On a chair to the right sits a peasant asleep, with his right hand thrust under his doublet and his left hand hanging down. At the back many figures go away through a door. In the coloured manner of his first period, and a very characteristic example of it. [Compare 52, 56, 97, 108, 166.]

Signed on the tub to the left with the monogram; panel, 10 inches by 13 inches.

The picture in the sale—Countess Reigersberg, Cologne, October 15, 1890, No. 21, on panel, 15 inches by 22 inches—was possibly a copy of this.

In the collection of A. L. van Heteren, 1752 (Hoet, ii. 452); acquired from it in 1809 for the Amsterdam Museum.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 641.

103. THREE SMOKERS.—In the left foreground a fair young man sits on a bench. He wears a grey blouse and a dark cap. He holds a grey clay pipe in his right hand and lights it at a burning spill which he holds in his left hand. To the right sits a peasant on the floor, seen from the back; he wears a red doublet and a brown hat. Between the two men a red-haired man leans against the wall, blowing out a cloud of smoke. On the left wall are caricatures.

Signed on the bench to the left with the monogram; panel, 8 inches by $6\frac{1}{2}$ inches.

Exhibited at Berlin, 1890, No. 20.

Sale.—M. D. Wolff, Berlin, November 17, 1885.

In the collection of W. Gumprecht, Berlin.

104. FOUR DRUNKEN PEASANTS SMOKING.—They

sit with a woman at a table, singing and drinking beer. This is very closely related to the early pictures. It forms a transition from the Amsterdam pictures (102, 166) to the pictures at Munich (119-123). Very rich in colour.

Panel, 14 inches by 11 inches.

In the Besançon Museum, 1886 catalogue, No. 47.

105. PEASANTS DRINKING IN A FORTRESS.—On the left a man, seen from the back, sits on a bench at a table. He wears a felt hat and a buff coat. To the right is an upturned cask with a stick. On the bench to the left of it is a jug. On the left, by the table, stands a peasant in profile to the right. Behind the table three peasants sit on a bench, seen in full face; one of them holds a glass. A fence separates the scene from an open closet in which is a peasant. In front of it stands another peasant, seen from the back. Beyond the fence is a high wall with two figures. To the right is the roof of a house.

Signed in full; panel, 10 inches by 8 inches.

The subject, in slightly varying dimensions, occurred in the following:

Sales.—Antwerp, May 31, 1768 (Terw. 660), No. 13 (135 florins)—measuring $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

J. F. Wolschot, Antwerp, September 1, 1817, No. 73—measuring $8\frac{1}{2}$ inches by 7 inches.

Deweerd, Antwerp, November 6, 1871, No. 166.

Probably the picture described by Houbraken (i. 330).

Sales.—Rotterdam, 1835.

Ridder de Coninck de Merken, Ghent, August 4, 1856, No. 12.

Vicomte du Bus de Gisignies, Brussels, May 9, 1882 (Brussels Museum).

In the Brussels Museum, 1906 catalogue, No. 77.

106. PEASANTS AT AN INN.—In the left foreground is a group of five peasants. One sits on a half-tub, in profile to the right, filling a pipe which he holds in his right hand. In front of him is a foot-warmer on which is a paper of tobacco; on a stool farther to the right are a jug, a candlestick, and a cloth. Behind him to the right sits a man smoking, seen in full face; he holds his pipe in his right hand. On the left, beside and behind him, are two peasants singing. One of them, in profile to the right, holds a beer-glass in his right hand; the other, in full face, raises his right hand and cracks his fingers in time to the song. In the corner on the extreme left sits a man with a red cap, in full face. In the right foreground a man stands by a post, in profile to the right; his right hand is lifted and pressed against the post. At the side to the right a little girl goes out at a door. In the centre at the back are four peasants and a woman before the fire. On the chimney-piece hangs the drawing of a head in profile to the right.

Signed at foot on the post with the monogram; panel, 12 inches by 16 inches.

A replica is in the Dulwich College Gallery (111).

A copy is in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 949; it was transferred from panel to canvas in 1821, and measures $13\frac{1}{2}$ inches by 18 inches; it was acquired by the Empress Catherine II.

Another copy, from the La Caze collection, is in the Valenciennes Museum, 1898 catalogue, No. 60; on panel, $12\frac{1}{2}$ inches by 17 inches.

It is uncertain whether 145r, the same subject, is identical with one of these copies or not.

In the collection of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 9.

107. THE SMOKERS.—On the left of a room a man sits on a chair; he is turned to the right but looks at the spectator; his left foot rests on a wooden stool. He holds his pipe in his mouth with his right hand, and has in his left a lighted splinter. On a wooden bench to the right lies a paper of tobacco. Behind him to the right sits another man, turned three-quarters left; his lighted pipe is in his left hand; his left elbow rests on the arm of his chair. He leans back his head and blows out a cloud of smoke. Between the two smokers is seen the head of a child. On the left behind the first man is a woman, turned three-quarters left with her head in profile. She holds a jug in her right hand and converses with another woman whose head is seen at the window on the left.

Panel, 16 inches by $15\frac{1}{2}$ inches.

A replica is in the collection of the Duke of Wellington (117).

A copy is in the Vienna Academy, 1900 catalogue, No. 888, presented by Count Lamberg in 1821; on panel, 17 inches by 14 inches. A second copy is in the collection of Prince Liechtenstein, Vienna; not mentioned in the 1885 catalogue.

In the collection of Count Esterhazy, Vienna, 1835 catalogue, p. 28, No. 53.

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 593.

108. PEASANTS AT AN INN.—At a table on the left are five figures. The nearest peasant leans his head on his left hand and sleeps. To the right another man in profile to the left fills his pipe. Behind him to the left a third man, seen in full face, is singing; he wears a tall hat and leans his head on his left hand. Beside him to the left is a fourth man, holding a large glass of beer in both hands, who watches him. In front of him to the left is the head of a fifth man singing, turned three-quarters right. In front of this group, to the left, sits a peasant, turned three-quarters right. His right knee, which is bare, drawn back, and his left leg is extended. His right elbow rests on his knee, and his right hand holds a pipe; he has a second pipe in his mouth. In his left hand he holds a jug over his right hip. In the right foreground another peasant sits on a foot-warmer in profile to the right. He lights his pipe at a burning splinter which he holds in his right hand. Behind him to the right is a jug on a three-legged stool. In the right background are several peasants and women in front of a door, the upper half of which is open. An example of the early coloured period. [Compare 56, 102, 166.]

Signed on the left at foot with the monogram; panel, 10 inches by $14\frac{1}{2}$ inches.

Exhibited at The Hague, 1890, No. 19.

In the collection of A. Bredius, The Hague; given by him to Kassel.

In the Kassel Gallery, 1903 catalogue, No. 137.

109. Peasants Carousing.

Exhibited at Leeds, 1868, No. 618.

In the collection of the Duke of Devonshire, Chatsworth.

110. Merry Peasants.—A drunken peasant sits at a table singing. He holds a beer-glass in his right hand. On the table is a jug with a handle, covered with a book. Another peasant standing behind speaks to the first man. A third man goes out at a door on the right.

Panel, 10 inches by 8 inches.

There are two replicas: (1) in the collection of the late St. C. Michel, Mainz, exhibited there in 1887, No. 35; and (2) in the Schleissheim Gallery, 1905 catalogue, No. 1046, on canvas, a picture formerly at Zweibrücken.

In the collection of Count Joseph Truchsess, Nikolsburg, bought in 1812-13 for Darmstadt.

In the Grand Ducal Gallery, Darmstadt, 1885 catalogue, No. 345.

111. INTERIOR OF AN ALE-HOUSE.—In the left foreground is a group of five peasants. One, seated on a tub, refills his pipe. On a stool in front of him are a pot, a lighted candle, and a cloth, with a pewter pot on the floor. Behind a large earthenware pot to the left a young man in a red cap sits smoking; two other peasants are singing. In the corner is a fifth man. On the right a man leans against a post with his right hand high against the beam. Above him hangs a red pitcher. On the right a child goes out at a door. At the back are four men and a woman before the fire. On the wall is a portrait-sketch. In a transparent brown tone. The composition, for Brouwer, is exceptionally complete. A replica of 106.

Panel, 12½ inches by 16½ inches.

In the Dulwich College Gallery, London, 1892 catalogue, No. 108 (old No. 54).

112. A PEASANT SINGING.—On the floor of a room sits a young peasant, singing with wide-open mouth. He is in full face and looks at the spectator. His left leg is drawn up, and on the knee he holds with his left hand a pan; his right hand grasps a jug. He wears a round felt hat, a grey doublet with yellow sleeves, and yellow breeches. Behind him to the left is a wooden stool with a piece of chalk on it; above is a corner of the window with the open shutter. Round a table at the back are three noisy toppers. On the left, above the singer's right shoulder, are the heads of two others.

Oval panel, 5 inches by 7 inches.

Acquired in 1892 under the bequest of F. M. Gontard.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 149A.

113. FIVE SMOKERS IN A ROOM.—In the foreground sits a man turned almost in profile to the right, but with his head to the front. He holds a pipe in his left hand and a jug in his right. His eyes are wide open; he blows out a cloud of smoke. He wears a purple suit with a yellow doublet. Four other figures sit round the table. On the right a man in black with a white collar fills his pipe and looks at the spectator.

Behind him to the left is another man, whose head with a yellow cap is alone visible. Beside him to the left a man, with his head thrown back, looks up and blows out a cloud of smoke. On the left behind the first smoker is a man in a high cap with a flute stuck in it. He compresses his left nostril with his left hand and emits smoke from the right nostril. His right hand, holding a clay pipe, hangs down. In the right background, through a window, is a view of the exterior. In the left foreground are a tub, a broom, and a jug. The Louvre "Smell" or "The Smoker" (20) is a sketch for this.

Signed in full on the left; panel, 18 inches by 14 inches.

Sales.—L. van Oukerke, Haarlem, May 19, 1818, No. 6 (62 florins, Oukerke).

J. de Vos, Amsterdam, July 2, 1833, No. 2.

In the Steengracht collection, The Hague.

114. SOLDIERS AT AN INN.—Three soldiers are grouped at a round table in a room. The man on the left sits smoking, seen in full face. He holds his long clay pipe with his right hand; his left hand grasps a beer-mug on the table. To the right of the table stands a man in profile to the left, but with his face turned to the spectator; he fills his pipe. Between these men, farther back, is the third. By the wall to the right sit a woman in profile to the left and a man who speaks to her. A woman looks in at an opening high up in the wall. In the left background an open door with a hat hung on it leads outside. In the right foreground is a charcoal pan on a wooden bench. On another bench in front of the table is a cloth; a jug stands in front of it on the floor. Cool and light in colour; a vigorous painting. A masterpiece of Brouwer's.

Panel, 24 inches by 19 inches.

Given to Haarlem by A. V. Teding van Berkhout, 1871.

In the Haarlem Town Museum, 1902 catalogue, No. 34.

115. FOUR PEASANTS DRINKING.—Three-quarter-length. At a table. A man in front, wearing a light cap, sings. In the right foreground is a jug. Warm and harmonious in colour, but heavily varnished.

9½ inches by 7 inches.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 18; it was there in 1854 (Waagen, iii. 478).

116. A MAN.—He wears purple and yellow, and holds a jug in his right hand. At the back are four others.

An oblique oval.

In the collection of C. T. D. Crews, London.

117. THE SMOKERS.—The description is identical with that of 107.

Panel, 16 inches by 15 inches.

Exhibited at the British Institution, London, 1818; and at the Guildhall Art Gallery, London, 1903, No. 152.

In the collection of G. Braamcamp, 1752 (Hoet, ii. 502).

Sales.—G. Braamcamp, Amsterdam, July 31, 1771, No. 37 (500 florins, Fouquet)—described as Brouwer's masterpiece.

Randon de Boisset, Paris, February 3, 1777, No. 53 (2400 francs, Dainval).

Clos, Paris, November 28, 1812 (1000 francs)—noted by Ch. Blanc (ii. 291).

Lapeyrière, Paris, April 14, 1817 (2401 francs, Duke of Wellington).

In the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 86.

118. PEASANTS AT AN INN.—In the left foreground is a group of five peasants smoking and drinking. The central figure sits facing the spectator. He holds up a clay pipe in his right hand. Behind him to the left stands a man, seen in full face, who smiles as he fills his pipe. In front of him sits a third man on a wooden bench in profile to the right, with his left foot on a foot-warmer in the middle. He holds a pipe in his mouth with his right hand and lights it with a burning splinter which he has in his left. On the right of the group is an old man in profile to the left, seated on an upturned tub; his left hand is on his hip and his right hand lifts his jug to his lips. Behind him to the right is the laughing face of a man seated on a wooden chair, raising a beer-glass in his right hand. On a tub in the right foreground are jugs, bowls, and a pan. Other jugs are scattered about the room. In the right background a man and woman, seen from the back, sit on a wooden bench before a blazing fire. To the right of them a man, with legs wide apart, stands facing the spectator and conversing with another man who stands to the left in profile to the right. On the right a man goes out at a door. On the left is an open window. [Pendant to 78.]

Panel, 13 inches by 22 inches.

In the Prado, Madrid, 1907 catalogue, No. 1219.

119. TWO PEASANTS SMOKING.—In a bare room a fire blazes to the left. In the middle two peasants, turned to the left, sit on a low wooden bench. The nearer man, in a three-quarter view, holds his pipe in his right hand and his jug in his left which hangs down. He blows out a cloud of smoke. His right foot is advanced, but his left is drawn back. He wears a cap, a doublet, long breeches, and shoes. Behind him to the left sits another peasant in a fur cap, who bends forward to the fire to light a spill, held in his outstretched left hand.

Panel, 8 inches by 7½ inches.

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 881.

120. THE SMOKING PARTY.—In a room six peasants sit smoking round a table. The nearest man, seated on a chair in full face with his legs crossed, seems asleep. He wears a cap; his right hand is thrust into his doublet, while his left hand, with the elbow supported on the arm of his chair, holds a short clay pipe. Behind him to the left an elderly peasant sits on a bench, looking at him. This second man rests his right hand on the seat and holds a pipe in his left hand. Behind him to the left a third man, seen from the back, sits on a tub. Beside it to

the right is the table. Behind this stands a smoker, who throws his head back and blows out a cloud of smoke. In front of him to the right a fifth peasant, leaning backwards to the left on the table, also throws his head back and blows out rings of smoke. In front of him to the right is the sixth peasant, seated on an upturned half-tub, and seen almost from the back but slightly turned to the left. He wears a broad-brimmed felt hat and holds a beer-glass in his left hand. He speaks to a beggar who appears at an open door at the back; beyond the beggar are trees. Above the door hangs a drawing of an owl. In the right foreground, on a wooden stool, are a jug, a napkin, and a piece of cheese.

Panel, 14 inches by 10½ inches.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 887.

121. THE DRINKING PARTY.—In a room three men and a woman sit round a cask with a board on it. On a wooden bench in front is a man, seen from the back; his right leg rests on the bench and his right fist is on his hip; he leans with his left forearm on the table. He wears a high fur cap, and has a knife in his girdle at the back. Behind him to the right a monk in a cowl sits on a half-tub. He throws his head back and shouts. On the left behind him is the head of a woman in a white cap. Near her to the left sits a toper, in full face, who lifts up a large glass full of liquor in both hands and shouts. On the left at the shorter side of the table the landlord, in profile to the right, stands putting down a fresh jug. On the floor in the right foreground is a tall and big jug. On the right is an open door scored with chalk.

Panel, 14 inches by 10½ inches.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 890.

122. PEASANTS BY THE INN FIRE.—In front of the hearth in the middle stands a peasant, facing the spectator, with legs wide apart. His hands are behind his back, and he wears a hat. He looks down to the right at a second man who sits on a wooden bench, seen from the back, and drinks from a glass. On the bench lie a cloak and a hat. On the left beside this man sits a third man, in profile to the left but with his head turned to the front. By the hearth to the left is a fourth peasant, having a jug on a wooden stool in front of him. In the right foreground is a jug. In the right background stands a man in profile to the right. Above the chimney-piece hangs a drawing of a head in profile to the right.

Panel, 13 inches by 10 inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 895.

123. A RUSTIC COUPLE AT AN INN.—On a bench in front of a wall to the left a woman far advanced in pregnancy sits facing the spectator. She holds a full glass of spirits in her left hand. She looks at the open right hand of the stout man who sits beside her to the right, with his left hand on his left knee. On the left, in front, is a wooden

bench ; to the right, in front of it, is an earthenware jug. On the right, near the man, is a three-legged stool. In the right background are several peasants by the fire. One man enters at a door on the left.

Panel, 16 inches by 21 inches.

In the collection of the Elector Palatine Johann Wilhelm, who died in 1716, at Düsseldorf (Von Gool, ii. 564).

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 896.

124. Beggars carousing in a Room.

Signed ; 11 inches by 8 inches.

In the collection of Joseph M. Meert de Domberg.

In the collection of the New York Historical Society, 1908 catalogue, No. 754.

125. INTERIOR OF AN INN.—In the right foreground, at a table, a man sits on an upturned tub with his back to the spectator ; he rests his head on his arms upon the table and is asleep. Behind the table to the left sits a second man, in full face, who lights his pipe at a charcoal pan. To the right near him a third man sits, with his head in profile to the left ; he holds a pipe in his right hand, and blows out a cloud of smoke. To the right a peasant embraces a woman. Farther back, near the hearth, are two men and a little girl. Still farther back is a ninth figure. The yellow, purplish-white, and red tones in the costume of the sleeping man are most prominent. The rest of the picture is in a delicate light and shade.

Panel, 8 inches by 11 inches.

In the Louvre, Paris, 1903 catalogue, No. 1912 ; it was in the old collection.

126. THE SMOKER.—For the description and for notices of other examples of the same subject, *see* 101.

In the collection of the late Maurice Kann, Paris.

127. PEASANTS SMOKING IN A ROOM (called, "The Peasants of Moerdyck").—Four men are grouped round a table in the centre. On the left a man, standing in profile to the right, lights his pipe at a charcoal pan which a second man, seated on a stool to the right, hands to him. This second man's body is seen in lost profile to the left. On the left, in front, a third man, also in lost profile to the left, sits on a three-legged stool, holding a pipe in his left hand ; he throws back his head and blows out a cloud of smoke. Across the table, in shadow, is the head of the fourth man. In the right background is a head in a white veil. In the left foreground, a man, seen in full face, sits on a foot-warmer, with his legs on a sort of platform and a board supporting a charcoal pan on his knees. He holds a paper of tobacco in his left hand and takes some with his right hand. A pipe is stuck in his cap. He watches the man at the table. In the right foreground a cat sits on a charcoal pan.

Engraved by P. Maloeuvre.

In the collection of the late Maurice Kann, Paris.

128. THE MASTER DRINKER.—On the left of a room nine persons are seated round a table. The most prominent figure is that of a stout man with a fat face, seated on an upturned tub on the right, in profile to the left. His left hand is thrust into his doublet. His right hand holds a tall jug from which he takes deep draughts, to the obvious amazement of the company. A man to the left behind him has risen to congratulate him, swinging a cap in his left hand and holding a jug in his right. In the left foreground a cap is hung on a wooden post; in the right foreground is a wooden bench. On the right a long corridor goes away to the back, where a man comes running in at an open door. In the right centre are more figures.

Panel, 14 inches by 19 inches.

Sale.—Nogaret, Paris, 1780 (999 francs, Paillet)—noted by Ch. Blanc (ii. 18).

In the collection of the late Maurice Kann, Paris.

129. THE RECKONING.—In the left foreground of a room a peasant sits, seen in full face. He wears a cap, a pale-red doublet, and orange-coloured breeches. He holds a pipe in his right hand and a pair of tongs in his left. In front of him stands a jug. On the floor are some live embers. He turns his head to the right, as if listening to the three other men who sit on the right behind a table. The left-hand man of these three, turned three-quarters right, holds the reckoning in his right hand and reads it aloud with an angry face; beside him to the right two other peasants look over at the paper. On the table are a bowl, a jug, and a white cloth. On the back wall to the left is a drawing of a head in profile to the left. [Possibly identical with 1406.]

Signed with the monogram; panel, 10½ inches by 8 inches.

Sale.—(Possibly) P. A. J. Knijff, Antwerp, July 18, 1785, No. 304 (22 florins 10, Huybrechts).

In the collection of Adolphe Schloss, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 3.

In the collection of the late Rodolphe Kann, Paris, 1907, No. 1; bought as a whole by the London dealers Duveen Brothers, August 1907.

In the possession of the London dealers Duveen Brothers.

130. PEASANTS SMOKING AND WARMING THEMSELVES AT AN INN.—On the right is a group of four men. The right-hand man, turned three-quarters left, sits reading a placard, and laughs. On a wooden bench in front of him are a charcoal pan, a pipe, and a plate. Behind him to the left is a second man, seen in full face, who is smoking; his right hand rests on his hip and his left hand holds a clay pipe. He throws his head back and looks up, as he blows out a cloud of smoke. In front of him to the left a third man sits on a wooden bench, in profile to the right, with his left leg extended on the bench; he lights his pipe. Near him to the left a large earthenware jug with a cover stands on the floor. Behind the second man's right shoulder is seen a fourth man. In the left foreground is a tub. At the back, before a blazing fire, two figures stand and two others sit.

Panel, 12½ inches by 21 inches.

In the collection of Adolphe Schloss, Paris.

131. The Drinker.—An old man dressed in white with white hair and beard sits, facing right, at a table; he holds a beer-glass in his left hand. Behind him to the right sits another man, seen in full face, who fills his pipe; he wears a brown costume and a black cap. In the left background is a third peasant, who turns to the wall. This may be genuine but is not convincing. The letters in the monogram are unusual.

Signed on the table-top with the monogram; panel, 13 inches by 10 inches.

In the Crozat collection.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 937.

132. A TAVERN SCENE.—Two peasants sit smoking and drinking. A third man, eyeglass in hand, watches them through a window. One man, wearing grey breeches, a pink doublet, and a red cap, threatens the watcher with a broom. The other man, wearing black breeches, a green doublet, and a grey hat, laughs and fills his pipe. Behind them stands an old woman. In the right background, near the fire, are a man and a little boy. In the right foreground are a bread-basket, a broken jug, and a block of wood with a broom leaning against it. Quiet in tone; the red cap is the only touch of local colour.

Panel, 10 inches by 13 inches.

In the Crozat collection.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 939.

133. PEASANTS SMOKING.—On the left are six peasants; to the right is the seventh, lighting his pipe. In the right background are three other figures at an open door.

In the collection of the Earl of Dysart, Ham House, near Richmond.

134. THE TOPERS.—On the right, at a table on which lie a loaf and a knife, a man sits in profile to the left, singing; he has a beer-glass in his left hand and a clay pipe in his right. Behind him to the left sits another man, seen in full face; he too sings, as he balances a jug on his right thumb. Behind him to the right stands a third man, with his right forefinger at his lips. On the left, a fourth man leans his left arm on the table and sleeps; his face is not visible.

In the collection of L. Nardus, Suresnes.

135. FIVE PEASANTS SMOKING AND DRINKING.—They sit on a bench.

Signed.

In the collection of M. Strauss, Vienna.

135a. Peasants at an Inn round the Fire.

Sale.—P. P. Rubens, Antwerp, May 1641, No. 273 (Sm. Suppl. p. 364).

135b. Peasants singing and smoking.

A small picture.

Sale.—Amsterdam, June 10, 1705 (Hoet, i. 79), No. 16 (31 florins 10).

135c. Peasants drinking.

A small picture.

Sale.—Rotterdam, April 27, 1713 (Hoet, ii. 365), No. 7 (101 florins).

135d. The Smokers.

Sale.—Quiryn van Biesum, Rotterdam, October 18, 1719 (Hoet, i. 234), No. 138 (33 florins).

135e and f. Two Pictures of Peasants smoking.—Of his best period.

11 inches by 9 inches.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 389), No. 66 (90 florins) and No. 67 (105 florins).

135g. A Company of Smokers.

Sale.—G. Six, Amsterdam, May 12, 1734 (Hoet, i. 416), No. 103—but No. 104 of the original catalogue—(90 florins).

135h. Two Peasants smoking.—Perhaps two pictures. Small.

Sale.—Haarlem, April 12, 1740, No. 73.

135i. Peasants drinking.—With another man. Very carefully painted.

6½ inches by 6½ inches.

Sale.—Jacomo de Wit, Antwerp, May 15, 1741 (Hoet, ii. 40), No. 106 (140 florins).

135j. Drunken Peasants smoking.

Sale.—Floris Drabbe, Leyden, April 1, 1743 (Hoet, ii. 78), No. 37 (60 florins, Van Zaanen).

136. A Smoker and a Topper.—With a jug at a table. A very fine picture. [Pendant to 32.]

10 inches by 7 inches.

Sale.—Gerard Vervoort, Brussels, September 19, 1746 (Terw. 44), No. 36 (115 florins).

136a. Peasants smoking and drinking.

15 inches by 19 inches.

Sale.—Pook and Theodorus van Pee, The Hague, May 23, 1747 (Terw. 47), No. 15 (22 florins).

136b. Peasants smoking and sleeping.

About 10½ inches by 8 inches.

Sale.—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 231), No. 76 (34 florins).

136c. A Peasant smoking.—With three others seated by the fire.

In the collection of the Elector Palatine Johann Wilhelm, who died 1716, Düsseldorf (Von Gool, ii. 564).

136d. Peasants smoking.

4½ inches by 4 inches.

In the collection of Nicolaas van Breemen, 1752 (Hoet, ii. 484).

136e. Peasants singing and carousing.—One is seated.

Copper, 7½ inches by 8 inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 418).

136f. Peasants smoking.

In the collection of Reyersbergen van Cauwerven, Middelburg, 1752 (Hoet, ii. 575).

136g. Drunken Peasants.

In the collection of Arnoud Leers, Rotterdam, 1752 (Hoet, ii. 525).

136h. Peasants smoking.

A small picture.

Sale.—Fr. Decker, Haarlem, August 29, 1752, No. 69.

136i. Peasants smoking.

12 inches by 10 inches.

Sale.—Amsterdam, June 5, 1754, No. 9.

136j. Peasants smoking.

12 inches by 21½ inches.

Sale.—Amsterdam, May 11, 1756, No. 76 (5 florins 15).

136k. Three Peasants smoking.

A small picture.

Sale.—Wannaar and others, Amsterdam, May 17, 1757, No. 71.

136l. Drunken Peasants.

Sale.—W. van Grondesteyn and others, Rotterdam, March 30, 1758, No. 49.

136m. Three Peasants drinking.—[Pendant to No. 69 of the sale.]

Sale.—Sonne and others, Amsterdam, July 5, 1759, No. 68 (2 florins, with pendant).

137. A Peasant smoking and drinking.—At the back, peasants converse by the fire.

9½ inches by 13 inches.

Sale.—A. van Kinschot, Rotterdam, September 20, 1756 (Terw. 163), No. 54—but No. 46 of the original catalogue—(34 florins, Colle).

137a. Peasants smoking.—Very good.

9½ inches by 8½ inches.

Sale.—G. Hoet, The Hague, August 25, 1760 (Terw. 227), No. 76 (170 florins, Yver).

137b. A Company of Drunken Peasants.—Very good.

11 inches by 10 inches.

Sale.—G. Hoet, The Hague, August 25, 1760 (Terw. 227), No. 77 (41 florins, Metayer).

137c. Four Peasants drinking and smoking.—They sit in an inn. Vigorous and well painted.

13 inches by 8 inches.

Sale.—D. Smith, Amsterdam, July 13, 1761, No. 10 (155 florins, Van Diemen).

137d. Peasants smoking.

Panel, 14½ inches by 11 inches.

Sale.—Prince de Rubempré, Brussels, April 11, 1765 (Terw. 404), No. 125 (105 florins).

137e. Peasants smoking.

14 inches by 11 inches.

Sale.—(E. van Hoeven?) Rotterdam, July 20, 1768, No. 10 (41 florins, Maljo = Maillot?).

137f. A Drunken Woman.—She holds a glass. A peasant leans over a half-door.

Panel, 10½ inches by 8½ inches.

Sale.—Van Nispen, The Hague, September 12, 1768, No. 19 (5 florins, Tullens).

137g. Peasants smoking and drinking.—They sit or stand at a table. Very well painted and very well finished.

Panel, 8½ inches by 10½ inches.

Sale.—Amsterdam, March 6, 1769, No. 136.

138. A Rustic Couple carousing.—In a room a peasant and a woman sit drinking. Farther away stand peasants who warm themselves by the fire. An especially fine work. Very tenderly and artistically painted and very well finished.

Panel, 15½ inches by 20½ inches.

Sales.—(Supplementary) G. and W. van Berckel, Amsterdam, March 24, 1761, No. 80.

B. Cronenburgh and others, Amsterdam, March 22, 1762, No. 7 (49 florins, Godon).

Amsterdam, April 26, 1769, No. 71.

138a. Peasants drinking and smoking.—In a room.

Panel, 10 inches by 12 inches.

Sale.—Amsterdam, February 12, 1770, No. 34.

138b. Peasants drinking and singing.—In a room. One man holds a jug in one hand and with the other lifts up his neighbour's cap. Very comic and well painted.

Panel, 10 inches by 8 inches.

Sale.—F. I. Dufresne, Amsterdam, August 22, 1770, No. 246.

138c. Peasants drinking and singing.—In a room. Very attractive and well painted.

Panel, 13 inches by 19½ inches.

Sale.—F. I. Dufresne, Amsterdam, August 22, 1770, No. 247.

139. Interior with Four Peasants.—One lights his pipe. Another, who fills his pipe, speaks to a third man seated at a table. The characters are very vividly rendered.

Panel, 10 inches by 7 inches.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 298 (100 florins, Maclaine).

139a. A Merry Company of Peasants.—In a room, a merry peasant sits holding a cap in one hand and a wooden mug in the other. Farther away are men smoking and drinking at a table. Two boys and two girls are by the fire. Cottage accessories. Very well finished.

Panel, 12½ inches by 19 inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 39 (25 florins, Coclers).

139b. The Smoking Party.—Round a table are three figures; one holds a glass. Farther back are two boys. One stands on a cask to reach a pot on the chimney-piece. Natural, expressive, and lightly handled.

Panel, 8½ inches by 12½ inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 122.

139c. The Topers.—An old man kneeling behind a cask offers a glass of beer to a simpleton who seems very thirsty. Another old man laughs at him. At the back are other figures. One of Brouwer's best pictures.

Panel, about 8 inches by 10½ inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 12.

139d. Six Peasants smoking.—In a kitchen. One blows out a cloud of smoke. Vigorously painted and good in colour. One of Brouwer's best pictures.

Panel, about 5½ inches by 7½ inches.

In the collection of Prince de Rubempré.

Sales.—Ghent, September 23, 1777, No. 66.

J. Clemens, Ghent, June 21, 1779, No. 49.

139e. Two Peasants smoking.

Sale.—C. Elout, Haarlem, April 4, 1780, No. 52 (2 florins).

139f. Peasants singing and drinking.—[Pendant to No. 4 of the inventory.]

Panel, about 15 inches by 22½ inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 5; but no longer at Kassel.

139g. A Peasant smoking.—With two other figures.

Panel, about 12½ inches by 9½ inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 102; but no longer at Kassel.

139*h*. **A Peasant holding a Glass of Red Wine.**—Around him are other figures.

Panel, about 8 inches by 7 inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 180; but no longer at Kassel.

139*i*. **A Peasant lighting his Pipe.**—With three other figures.

Panel, about 9 inches by 7½ inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 214; but no longer at Kassel.

139*j*. **Peasants smoking and drinking Beer.**

Panel, about 9 inches by 7½ inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 215; but no longer at Kassel.

140. **The Smoker.**—In a room a peasant sits on a tub, holding a pipe and blowing out a cloud of smoke. Beside him is a jug. Farther away, by the hearth, are three other figures. On the wall hang utensils. One of the most completely finished pictures.

Panel, about 9½ inches by 8 inches.

Sale.—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 11 (valued at 25 florins and sold for 27 florins 10, Beckmans Leutzgen).

140*a*. **A Peasant and a Woman drinking.**—They sit at a table. Copper, 6 inches by 4½ inches.

Sale.—P. J. Geelhand, Antwerp, July 5, 1784, No. 93.

140*b*. **At an Inn.**—In front of a great hearth peasants drink and smoke. One man, seen in full face, leans on a cask in the middle; he holds a pipe. [Possibly identical with 129. Pendant to 140*c*.]

Signed; canvas, 7½ inches by 10 inches.

Sale.—Amsterdam, July 4, 1785, No. 223 (9 florins, with pendant, Martins).

140*c*. **A Cottage Interior.**—A woman and two peasants sit at a table, drinking. A village ruffian stands near. In a corner at the side two men stand before the fire. [Pendant to 140*b*.]

Canvas, 7½ inches by 10 inches.

Sale.—Amsterdam, July 4, 1785, No. 224 (9 florins, with pendant, Martins).

140*d*. **Four Peasants.**—In a room. Three sit at a table. The nearest man holds a pipe. The fourth goes out of the room. [Pendant to 140*e*.]

Signed; canvas, 13½ inches by 10 inches.

Sale.—Amsterdam, July 4, 1785, No. 233 (6 florins 5, Motte).

140*e*. **A Company of Peasants.**—In the centre a stout man sits on a tub, holding a large pot with a pewter lid in his left hand and a pipe in his right. He looks at a woman who stands before him, resting her left hand on his shoulder and holding an empty jug in her right. Another

man sits at the back, leaning back against a great chimney-piece. A table with cards stands at his side. [Pendant to 140d.]

Signed; canvas, 13½ inches by 10 inches.

Sale.—Amsterdam, July 4, 1785, No. 234 (5 florins 15, Motte).

141. Peasants drinking and smoking.—At an inn. One man stands in the doorway, singing. Very well finished and thinly painted. Panel, 13 inches by 10½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 54 (85 florins, Laytsche).

141a. Peasants in an Interior.—At a wooden table with a spirit bottle and glass on it, two peasants sit conversing. In front sits a merry peasant, holding a wine-jug in one hand and a glass in the other. To the left, by the fireside, sits an old man lighting his pipe. At the back is a basket of turf, with wood and household utensils. In the remote background are a still and a stove. Painted in a loose and masterly style.

Panel, 14½ inches by 19½ inches.

Sale.—H. Rottermundt, Amsterdam, July 18, 1786, No. 38 (5 florins, Strubing).

141b. Two Peasants drinking and smoking.—Quite transparent in its colour; a fine harmony.

Panel, 8½ inches by 6½ inches.

Sale.—F. A. E. Bruyninx, Antwerp, August 1, 1791, No. 59* (18 florins 15).

142. At an Inn.—At a table in front sit three peasants. A bare-headed old man fills his pipe. A younger man smokes, holding the burning tinder between his knees. The third man plays the fiddle. Behind him stands a man who beats time with the tongs. At a table in the background are two card-players; a third man leans back on a chair watching them. The lighting is effective.

Panel, 24 inches by 21 inches.

Sales.—Servad, Amsterdam, June 25, 1778, No. 22 (420 florins, Wubbels).

J. Wubbels, Amsterdam, July 16, 1792, No. 17 (350 florins, Van der Schley).

143. Interior with Five Figures.—They sit at a table, drinking and smoking. A door opens on to a landscape.

Canvas, 20½ inches by 15 inches.

Sale.—M. Feitama, widow of J. van Vollenhoven the younger, Amsterdam, April 2, 1794, No. 15 (470 florins, J. de Bosch).

144. A Company of Peasants.—In a room are many peasants playing music, smoking, and drinking. Many domestic accessories. Finely expressed and masterly in handling.

Copper, 20 inches by 24 inches.

Sale.—H. ten Kate, Amsterdam, June 10, 1801, No. 11 (115 florins, Vreesman).

144a. Peasants drinking and sleeping.—They sit in front of a

wooden fence, outside a house. Vividly characterised and charmingly painted.

Panel, 12 inches by 16 inches.

Sale.—J. Lauwers and others, Amsterdam, December 13, 1802, No. 23.

144b. Peasants drinking and smoking.—In a room. Thin and warm in style.

Panel, 11 inches by 8 inches.

Sale.—Amsterdam, August 8, 1804, No. 20 (22 florins, Gruijter).

144c. A Smoker and a Topper.—In a room two peasants sit at a cask. One holds a glass; the other lights his pipe. Behind them is a maid-servant.

Panel, 13½ inches by 11 inches.

Sales.—Amsterdam, May 7, 1804, No. 14.

Amsterdam, July 10, 1805, No. 18 (20 florins, La Fontaine).

145. Three Peasants.—One lights his pipe. Another man hands a glass of spirits to the third man who looks out at the door.

Sale.—London, June 13, 1807, No. 25 (£49 : 7s.).

145a. Two Smokers.—Half-length. A merry peasant, holding a beer-jug, blows out a cloud of smoke. Another man sits beside him, smoking. Spirited in expression and masterly in execution.

Panel, 7 inches by 6 inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 23 (26 florins).

145b. Interior with Peasants.—One holds a jug and embraces a woman. Another smokes. The third man is at the back. In front are various domestic utensils of wood and copper. All are excellently rendered. Of the artist's good period.

Sale.—H. Rereaux, Antwerp, January 2, 1810, No. 10.

145c. Two Pictures of Peasants smoking and drinking.

Panel, 6 inches by 5½ inches.

Sale.—T. P. C. Haag, The Hague, December 21, 1812, No. 26 (4 florins, Schoor).

145d. Two Peasants smoking.—They sit in an interior. Spirited. Panel, 11 inches by 8½ inches.

Sale.—W. Wreesman, Amsterdam, April 11, 1816, No. 27 (42 florins, Roos).

145e. Three Peasants drinking and smoking.—In a room. To the left are various building tools. The figures are full of expression and are painted in a broad and transparent style.

Panel, about 20 inches by 15 inches.

Sale.—Breda, August 23, 1817, No. 4.

145f. Peasants smoking in an Interior.—One blows out a cloud of smoke. Another fills his pipe. Fine colour, very good expression; a grotesque picture.

Panel, $11\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 48.

145g. Four Young Peasants drinking and smoking.—Well finished; the figures are well characterised.

Panel, $5\frac{1}{2}$ inches by 4 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 114.

145h. Two Peasants smoking.—At a table. Very transparent.

Panel, $12\frac{1}{2}$ inches by 20 inches.

Sale.—(Supplementary) De Burtin, Brussels, July 21, 1819, No. 50.

145i. A Company of Peasants.—At a table in front two peasants smoke. Behind them two are at music. At the side is a group of card-players. Excellent in character and handling.

Panel, $24\frac{1}{2}$ inches by $21\frac{1}{2}$ inches.

Sale.—Amsterdam, April 30, 1821, No. 4 (150 florins, Brondgeest).

145j. Interior of an Inn.—Three peasants smoke and drink. A fourth man is at the fireside.

Panel, about 7 inches by 7 inches.

Sale.—T. Loridon de Ghellinck, Ghent, September 3, 1821, No. 155.

145k. Two Peasants smoking.—Fine colour and fine light and shade.

Panel, $12\frac{1}{2}$ inches by 10 inches.

Sale.—Baron von Castell, Hamburg, July 21, 1824, No. 251.

145l. A Boisterous Company.—They drink and smoke.

Panel.

Sale.—Mallinus brothers, Louvain, September 9, 1824, No. 68.

145m. A Company of Peasants drinking and smoking.—In a room. The figures stand or sit at a table in front of the hearth.

Panel.

Sale.—Mallinus brothers, Louvain, September 9, 1824, No. 154.

145n. Three Topers.

Panel.

Sale.—Mallinus brothers, Louvain, September 9, 1824, No. 160.

145o. The Smoker.

A small panel.

Sale.—Mallinus brothers, Louvain, September 9, 1824, No. 218.

145p. Peasants and Women drinking.—In a room. Spirited and tenderly painted.

Panel, $14\frac{1}{2}$ inches by 16 inches.

Sale.—R. J. Bouricius, Arnhem, September 18, 1826, No. 17 (3 florins 15, Van Nieveldt).

145q. Peasants smoking and drinking.

Panel, 8 inches by 10 inches.

Sale.—H. Reydon and others, Amsterdam, April 5, 1827, No. 19 (8 florins 5, Engelberts).

145r. Peasants smoking and carousing.—At an inn.
Panel, 14 inches by 12 inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 40.

145s. An Inn with Peasants.—The same subject as 106 and 111, but it is uncertain whether it is identical with either of those.

In the Wille collection.

Sale.—Sébastien Erard, Paris, 1831, No. 68.

145t. Two Peasants smoking.—In a room. [Pendant to No. 157 of the sale.]

Panel, $7\frac{1}{2}$ inches by 6 inches.

Sale.—Stadnisky and Muller, Amsterdam, May 16, 1831, No. 156 (1 florin, with pendant, Spies).

145u. Peasants smoking and carousing.—In a room.
Panel, 8 inches by 6 inches.

Sale.—J. F. Sigault, Amsterdam, December 3, 1833, No. 24 (6 florins 25, Gykema).

145v. Peasants and Women singing and carousing.—In a room.

Sale.—A. Greidanus and others, Alkmaar, August 19, 1834, No. 49.

145w. Peasants singing and carousing.
A small picture.

Sale.—Parks, Brussels, May 4, 1835, No. 95.

145x. Peasants carousing.

Sale.—Parks, Brussels, May 4, 1835, No. 302.

145y. A Rustic Couple.—A woman leans her head on her hand. Beside her sits a laughing peasant with his arms round a beer-jug.
Panel, about $8\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Sale.—J. G. Riedinger, Cologne, July 19, 1841, No. 62.

145z. Three Peasants drinking.—They sit by a cask.

In the Esterhazy collection, Vienna, 1835 catalogue, p. 20, No. 47; it was there in 1844 (Parthey, i. 205).

146. A Cottage Interior with Four Peasants.—Two sit at a table. A third stands near, smoking. A fourth sits by the fire at the back.

Panel, 8 inches by $10\frac{1}{2}$ inches.

Sale.—P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844, No. 16 (5 florins, Roos).

147. A Merry Young Toper.—He presses a beer-jug to his side and holds up a glass. Beside him his comrade holds a sheet of music and

sings. The colour and the broad and spirited style of painting make this an admirable picture.

Panel, 8 inches by $6\frac{1}{2}$ inches.

Sale.—Madame le Poittevin de la Croix, Antwerp, May 5, 1845, No. 5 (100 francs).

148. The Drunkards.—At a table three rustics amuse themselves by getting drunk. One sits on a footstool, singing. He leans against his comrade who holds a jug and a glass. The third stands, sharing the mirth of the others.

Sale.—Paris, March 13, 1846, No. 22 (108 francs).

148a. Peasants smoking and drinking.—It has suffered much from cleaning.

In the Vivian collection, Claverton, 1854 (Waagen, iii. 177).

148b. Peasants carousing.

Canvas, about 18 inches by $22\frac{1}{2}$ inches.

In the Mannheim Gallery, 1854 (Parthey, i. 205).

148c. Five Peasants drinking and smoking.—At an inn.

Sale.—Bertrand, Paris, November 13, 1855, No. 80.

148d. Two Peasants smoking and drinking.

Panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—(Supplementary) Amsterdam, December 16, 1856, No. 143.

148e. Peasants smoking in great content.

Signed with the monogram; panel, $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 149.

148f. An Inn.—A maid-servant brings in lunch.

Canvas, about 16 inches by $21\frac{1}{2}$ inches.

In the collection of Müller von Nordegg, Prague, 1858 (Parthey, i. 204).

148g. Peasants seated round a Cask.—On the cask is a lighted candle. Two pictures.

Copper, each about 6 inches by $4\frac{1}{2}$ inches.

In the collection of Müller von Nordegg, Prague, 1858 (Parthey, i. 205).

148h. The Inn.—In front are two peasants drinking and a woman. Carefully finished.

Panel, $18\frac{1}{2}$ inches by 16 inches.

Sale.—J. Moyet, Amsterdam, April 12, 1859, No. 14 (101 florins, Herman).

148i. Peasants smoking.

Panel, about $13\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—Count von Brabeck and Count Andreas von Stolberg, Hanover, October 31, 1859, No. 40.

148j. Peasants carousing.

Panel, about $8\frac{1}{2}$ inches by 7 inches.

Sale.—Count von Brabeck and Count Andreas von Stolberg, Hanover, October 31, 1859, No. 43.

148*k*. **Peasants smoking and drinking**.—At an inn.

Signed with the monogram; panel, 14 inches by 9 inches.

In the Von Krane-Matena collection, Darmstadt, 1862 (Parthey, ii. 845).

148*l*. **Peasants smoking at an Inn**.

Panel, 10 inches by 11½ inches.

Sale.—Ch. Duvier de Streel, Brussels, April 13, 1863, No. 268.

148*m*. **Peasants smoking in an Interior**.

14½ inches by 11½ inches.

Sale.—P. Roelfsema and others, Groningen, June 22, 1863, No. 86.

149. **The Smoker**.—In the centre of a room a peasant sits in an arm-chair made out of a tub, with his left foot on a block of wood. He blows out a cloud of smoke; at his side is a beer-jug. Two other peasants sit by the fire in the background; another man stands between them, warming himself. Various utensils hang on the wall. Of the artist's early period; the colour is good, and is delicately laid on.

Panel, about 8½ inches by 9½ inches.

Sale.—Senator Gaedertz, Lubeck, September 21, 1864, No. 12 (16 florins).

149*a*. **An Inn**.—Two toppers sit on a heavy wooden bench at a table. One man, in an old felt hat, lights his pipe at a charcoal pan. Another man, pipe in hand, looks at something beside him. Farther to the right a third toper sits sleeping on an upturned tub; he leans back against the table. He wears a red cap, a red doublet, open at the throat to show his shirt, and yellow breeches. Near him two toppers sit embracing. Two other figures stand, one beside the hearth and the other with his back to the fire. On the floor is a jug. On a shelf at the back are various utensils and eatables. The lighting is very skilfully arranged.

Panel, 7½ inches by 9½ inches.

Sale.—J. J. Chapuis, Brussels, December 4, 1865, No. 53.

149*b*. **An Inn**.—In a low room two men sit and one stands on the right. All smoke. Near them a woman gives water to a monkey. By the fireside in the left background are two other figures.

Signed on a board in front.

Sale.—M——, Paris, March 26, 1866, No. 78.

149*c*. **Topers at an Inn**.

Panel, 6½ inches by 6½ inches.

Sale.—A. Oudry, Paris, April 17, 1869, No. 4.

150. **Interior of an Inn**.—In front are three peasants. One sits on a chair, holding a beer-glass. He listens to a merry fellow, whose talk makes the third man laugh. At the back is another group of three peasants; one of them lights his pipe.

Panel, 12 inches by 18 inches.

Exhibited at Brussels, 1873, No. 69.
In the collection of Prince Adam Czartoryski.
In the collection of John W. Wilson, Brussels.

151. A Toper and a Smoker.

Canvas, 10 inches by 7 inches.

Engraved by A. Delfos.

Sale.—A. and A. Pz. van der Willigen, Haarlem, April 20, 1874, No. 19
(100 florins).

151a. An Inn.—Figures singing and carousing—eleven in all.

Panel, 14 inches by 21 inches.

Sale.—Amsterdam, January 24, 1882, No. 15.

151b. Interior of an Inn.—A loving couple and three peasants.

Signed in full on the right at foot, and dated 1647 (a false date, for Brouwer died in 1638); panel, 11 inches by 14 inches.

Sale.—Grujter, Amsterdam, October 24, 1882, No. 15.

152. The Smoker.—On a tub sits a man in a light grey doublet, brown breeches, and a round cap. He leans one elbow on a table and rests one foot on a large stone. He holds a pipe in one hand and blows out a cloud of smoke which he watches. His comrade is asleep, with his head resting on his arm upon the table; his face is hidden by his felt hat with a broad brim turned up in front. A third figure is at a door in the background.

Signed "B."; panel, 13 inches by 10 inches.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 49.

153. A Smoker and a Singer.—A man sings couplets in praise of beer, and lays his hand on the lid of a pewter pot. The other man with a pointed felt hat points to his pipe.

Panel, 7½ inches by 5 inches.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 50.

153a. The Topers.

10 inches by 9½ inches.

Sale.—Buckens, Antwerp, April 9, 1889, No. 104.

153b. A Rustic Inn.—Round a table are four peasants, two of whom sit while the other two stand. One plays the fiddle. Behind him to the left a woman sits by a cask, warming her hands over a charcoal pan. Another woman looks through the window at the group. On the left the landlord chalks up the score. In the right background are two peasants by the fire. A fine rich composition.

Canvas, 14 inches by 19½ inches.

Sale.—A. Bachner, Cologne, September 30, 1889, No. 21.

153c. Two Peasants smoking.

Signed "B."; panel, 5½ inches by 4 inches.

Sale.—Treuer and others, Frankfort-on-Main, April 27, 1891, No. 13.

154. A Cottage Interior.—A merry young toper, seen in full face, sits on a wooden bench, looking at the spectator. He holds a beer-jug in both hands and sings. In the left background peasants sit round a table, drinking and singing. A man stands watching them; on the right is another figure. On the floor are an earthenware jug, a pot, and a broom leaning against a bench.

Panel, $8\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—Vicomte de Buisseret, Brussels, April 29, 1891, No. 15.

154a. Peasants smoking.—In a cottage, by the open window, four peasants sit on benches round an upturned cask. They smoke and carouse eagerly.

Panel, $8\frac{1}{2}$ inches by 12 inches.

Sale.—Cremer and others, Cologne, January 20, 1892, No. 64.

154b. Four Peasants drinking and smoking.—They sit on upturned tubs in a poorly furnished room.

Panel, $8\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—Cremer and others, Cologne, January 20, 1892, No. 65.

154c. The Toper.—Half-length. A Dutch peasant with a jug and a pipe. He looks at the spectator with a wry face as if sorry that the jug is empty. In the left background is another head.

Panel, 12 inches by 10 inches.

Sale.—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 16.

155. THE TOPER.—In the left foreground of a room a man sits at a table half covered with a white cloth, on which are a dish, a knife, and a loaf. He holds in his left hand a metal pot with the lid open, and in the right hand a glass full of wine. He wears a red costume and a brown cap. Near a door on the right two toppers sit on a wooden bench. In the doorway stands a woman; two men go out.

8 inches by $7\frac{1}{2}$ inches.

Sale.—Höch, Munich, September 19, 1892, No. 33.

155a. A Dutch Country Inn.—Three men sit round a table drinking and smoking. One embraces a seated woman. A boy watches the scene.

Panel, $15\frac{1}{2}$ inches by 20 inches.

Sale.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 17.

155b. Interior of an Inn.—In the right foreground is the landlord with a number of persons smoking and drinking.

Panel, 10 inches by 8 inches.

Sale.—The widow Marie von Robert and others, Cologne, March 27, 1893, No. 40.

155c. Two Smokers.—They sit at a table. One man, in the left middle distance, watches a cloud of smoke which he has just blown out. His hands rest on the table; in one hand is a pipe, the other holds a full

glass. The other man on the right, in full light, is almost in profile. He wears a red cap, and lights his pipe with a spill.

Signed on the chair to the right "A. B. A."; panel, $8\frac{1}{2}$ inches by 7 inches.

Sale.—H. D. Roussel, Brussels, May 23, 1893, No. 39.

155d. Two Smokers.—On a tub-chair a peasant sits blowing out rings of smoke. Another peasant, pipe in hand, stands watching him.

Signed on the chair with the monogram; panel, 8 inches by $6\frac{1}{2}$ inches.

Sale.—Goecke and others, Cologne, June 5, 1893, No. 127.

155e. A Company of Peasants.—In a large room are men and women, who drink and embrace. An old couple dance before the fire. A man standing on a table plays the bagpipes.

Canvas, 22 inches by 32 inches.

Sale.—Krupp, junior, and others, Cologne, October 29, 1894, No. 29.

155f. Interior with a Man and Woman.—Half-length. He holds a beer-glass and a jug. Behind him is the woman.

Panel, 8 inches by $5\frac{1}{2}$ inches.

In the collection of Lord Donegal.

Sale.—Henry Doetsch, London, June 22, 1895, No. 296.

155g. Two Peasants.—One sits on a chair before a cask filling his pipe. A jug is beside him; another is on the cask. The other man is behind, seen from the back.

Signed; panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—Van den Wiele, Malines, October 26, 1896, No. 43.

156. THREE SMOKERS.—In a room, two stout red-faced men sit on a bench before a cask. One man holds a jug; the other has a pipe, and looks at his comrade. A third man, a hunchback, behind them fills his pipe.

Panel, $10\frac{1}{2}$ inches by 9 inches.

Sale.—Weyer, Amsterdam, April 24, 1906, No. 56 (170 florins).

157. A MAN FILLING HIS PIPE.—With three other figures round a cask. On a bench is a red cloth; in front of it is a jug. Early and very characteristic.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller and Co., 1906.

158. Men drinking at an Inn.—In an interior, with a wooden partition on the left, a peasant sits in the centre foreground, seen in full face and almost at full length. He bends down his head and shoulders three-quarters left, and looks with a smile into a jug which he holds with both hands. A flute is stuck in the band of his cap. He has a grey doublet and white breeches. Over his left shoulder looks an older man, who stands behind to the right and rubs his chin with his left hand; this man has a pipe in his cap. By the partition to the left, on which a drawing of a

head in profile is fixed, is a third peasant in brown, seen from the back : he has a knife in his girdle. In the right foreground is a table with a charcoal pan on it. The picture is somewhat hard, but is closely related to Brouwer.

Signed on the partition with the monogram ; panel, 12 inches by 10 inches.

Exhibited at Düsseldorf, 1904, No. 256.

In the collection of Werner Dahl, Düsseldorf ; but not in the sale.

Sales.—Paul Giersberg of Wesel, Cologne, April 16, 1907, No. 14.

W. Schmidt, junior, Munich, December 10, 1907, No. 3.

158a. **Smokers.**

A small picture.

Brouwer in his later years painted a small picture of "Smokers" for Gijsbrecht van den Cruyse, Antwerp, according to Bode, *Great Masters of Dutch and Flemish Painting*, p. 277.

158b. **A Crowd of Peasants smoking and drinking.**—At an inn. In the background is the landlady at an open door.

Cardboard, $7\frac{1}{2}$ inches by 6 inches.

Sale.—Count Ruffo-Bonneval de la Fare and others, Aachen, December 18, 1907, No. 9.

158c. **At an Inn.**—In the left foreground are four men at a table. The nearest man rests his left leg on a bench ; his right leg is covered with a yellow cloak. He shows his teeth with a smile. In the right background a man and a woman sit on a bench.

Panel, 10 inches by $13\frac{1}{2}$ inches.

The original is lost. Described from the copy in the Dresden Gallery, 1772 inventory, No. A527 ; and 1905 catalogue, No. 1062 ; formerly catalogued as an original.

158d. **Interior with Peasants carousing.**

Panel, 11 inches by $14\frac{1}{2}$ inches.

Sale.—W. L. Redhead and others, London, July 23, 1909, No. 67.

159. **CARD-PLAYERS.**—In the centre foreground of an almost empty room, five peasants are grouped round a table. The man on the left, seated in profile to the right, laughs and looks at his cards, which he shows to another man. Opposite him sits a man in profile to the left, wearing a large felt hat ; he holds his cards in his right hand and places his left hand on his breast. Between them, behind the table, is a third peasant, seen in full face with his head to the left ; he holds the handle of a jug in his right hand and supports the jug with his left hand. He looks to the left at a laughing head, above which is seen another head. Behind to the right is another group of two peasants. One sits on a half-tub on end, in profile to the right ; the other man's head alone is visible, in full face. In the left foreground is a wooden bench with a bowl on it. In the right background is the hearth. A man stands before the fire, in profile to the left. Behind him to the left a woman sits on a wooden bench, seen in full face ; she converses with him. In the remote back-

ground is a half-opened door leading outside. Above to the left is a window-shutter of rough boards, with caricatures painted on it. In the centre foreground are two jugs.

Panel, $12\frac{1}{2}$ inches by 17 inches.

Other examples which may or may not be identical are—

1. *Sale*.—Jean Louis Miéville, London, April 29, 1899, No. 56 (£45 : 10s.).

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 1—measuring $12\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

In a private collection in Paris.

2. *Sale*.—J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 11 (245 florins, Smith)—measuring $12\frac{1}{2}$ inches by 18 inches.

3. *Sale*.—Meffre the elder, Paris, February 25, 1845, No. 9—measuring $12\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

4. Signed in full and dated 1635; panel, $12\frac{1}{2}$ inches by $15\frac{1}{2}$ inches. Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 108.

In the collection of F. L. James, London, 1888.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 888.

160. A GAME OF CARDS.—In the middle of a room, a man sits, in profile to the left, astride on a wooden bench which serves also as a card-table. He wears a tall hat and holds up his cards. He looks down at the cards which the adversary openly shows him. This man sits on a chair, wearing a fur cap and looking at his cards. Between the two sits a spectator, seen in full face with his head turned to the left and his cap awry. He lifts a jug to his lips with his right hand. Between him and the player on the left, farther back, stands another spectator, with his face almost concealed by his hat. In the right background a fifth peasant enters at a door.

Panel, $9\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 891.

160a. A Party playing Cards.—Large figures.

Panel, $24\frac{1}{2}$ inches by $20\frac{1}{2}$ inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 419): he had bought it from Pieter Boetens, Leyden (for 250 florins), according to his store-room catalogue of December 1754, No. 40.

Sale.—W. Lormier, The Hague, July 4, 1763 (Terw. 316), No. 41 (125 florins).

160b. Card-Players.

Sale.—J. van der Vinne, Haarlem, May 13, 1754, No. 29.

160c. Card-Players.

$13\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

Sale.—Amsterdam, September 26, 1763, No. 52.

160d. **Card-Players.**—One man, who seems to be lucky, shows one of his companions the highest card. The characters are well expressed.

Panel, about 12 inches by 15 inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 15 (102 florins 85).

160e. **Peasants and Women playing Cards.**—In a room.

Sale.—J. van den Berg, Amsterdam, July 29, 1776, No. 128.

160f. **Peasants play Cards by Candlelight.**—They sit at a table in a rustic inn. Full of expression. Vigorous brushwork.

Panel, 12½ inches by 16 inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 56 (22 florins, Le Cointer).

161. **The Card-Players.**—In the front of a room, two peasants sit playing cards. One of them shows four aces. The other, who has long hair and wears two caps, holds his cards in one hand and a large beer-jug in the other. At one side are a peasant filling his pipe and an old woman watching him. In the corner is another peasant. At the back are six figures by the fire, two at the door, and one asleep on a bench. On the floor are a white dog, a basket of eggs, and a duck. Farther away is a broken cask with a basket and a small earthenware dish on it. One of Brouwer's best pictures. The colour is warm and transparent. The heads are full of expression and the effect is admirable.

Panel, 9 inches by 13½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 305 (Cardinal van Dornielle).

162. **Soldiers playing Cards and drinking.**—In a room. The composition and brushwork are full of spirit.

Panel, 9½ inches by 12 inches.

In the collection of J. van der Linden van Slingeland, Dordrecht, 1752 (Hoet, ii. 491).

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 55 (32 florins, Delfos).

162a. **Peasants playing Cards.**

It is uncertain whether the following relate to the same picture or not :

Sales.—T. Hellinx, Leyden, April 6, 1778, No. 114 (4 florins 10, Oude-water)—on panel, 9 inches by 8 inches.

Mallinus brothers, Louvain, September 9, 1824, No. 24.

162b. **Three Peasants playing Cards.**

Sale.—A. Greidanus and others, Alkmaar, August 19, 1834, No. 48.

162c. **Card-Players.**—Five peasants sit on upturned casks at a rough table, on which are a pot of glowing embers, a pipe, and a piece of chalk. Two men play cards, and the two others look on. One player triumphantly shows his adversary three aces. A partition separates this group from three figures seated by the fire. The room also contains pans, casks, copper and earthenware pots, a broom, and a basket ; a drawing is fixed on the wall. The various facial expressions are very good.

Panel, 20½ inches by 29 inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 27.

162d. Soldiers playing Cards.

Sale.—J. Goll van Franckenstein and others, Amsterdam, November 13, 1868, No. 44.

162e. Peasants playing Cards.

12 inches by 16½ inches.

Sales.—Delafield, London, April 29, 1870 (£162 : 15s., Wardell).

Wardell, London, May 10, 1879 (£283 : 10s., Agnew).

162f. Three Peasants playing Cards.

Panel, 7 inches by 9½ inches.

Sale.—P. Methorst the elder and others, Amsterdam, March 14, 1882, No. 8.

162g. Peasants playing Cards at an Inn.—Others drink and play the violin.

Traces of a signature ; panel, 23½ inches by 29½ inches.

Sale.—Van Recnen and others, Amsterdam, November 14, 1893, No. 8.

162h. Peasants playing Cards.—Outside an inn.

Panel, 13 inches by 13 inches.

Sale.—William Moore and others, London, July 27, 1901, No. 60.

162i and j. Interiors with Card-Players and Smokers.—[Two pendants.]

11 inches by 13½ inches.

Sale.—Thomas Lee, London, May 27, 1909, No. 154.

162k. Two Peasants Playing Cards.

Engraved by J. Simon.

163. SOLDIERS PLAYING AT DICE.—In an inn. At a table in the centre sits a soldier, in lost profile to the left, watching the board attentively. Opposite him stands a soldier in a tall hat, holding the dice in his right hand. Between them and farther back is the head of a third man, who rests his chin on his left hand. To the right stands another spectator in profile to the left. On the left is a wooden partition. On the floor in front is an earthenware jug. In the right background is a woman with a pan ; a man is going out.

Panel, 14 inches by 18 inches.

Engraved by Trogg and by J. P. Thelott (?).

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 893.

163a. The Bad Player.—By the light of a smoky candle, a young woman and a peasant sit at a table, with cards and dice between them. The peasant watches with concern the throw by which the woman wins an object that she holds in her hand. At the back is a maid-servant watching the game.

Panel, $4\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

Sale.—Alphonse Wattel-Bayart, Roubaix, December 17, 1906, No. 68.

164. PEASANTS PLAYING BACKGAMMON.—Catalogued as by A. Both or A. Brouwer.

Signed with the monogram; panel, 12 inches by 15 inches.

In the collection of Freiherr Speck von Sternburg, Lützschena, 1889 catalogue, No. 238.

164a. Backgammon-Players.

In the collection of Arnoud Leers, Rotterdam, 1752 (Hoet, ii. 525).

164b. Backgammon-Players.

$13\frac{1}{2}$ inches by 18 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 23), No. 150 (60 florins, bought in); but, according to the original catalogue, No. 156 (68 florins, Zijthoff).

In the collection of G. Bicker van Zwieten, The Hague, 1752 (Hoet, ii. 464).

Sale.—The Hague, April 4, 1755 (Terw. 120), No. 47 (59 florins).

164c. Backgammon-Players.

$11\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Sale.—Josua van Belle, Rotterdam, September 6, 1730 (Hoet, i. 358), No. 76 (180 florins).

164d. Backgammon-Players.

13 inches by 17 inches.

Sale.—Ferdinand Count von Plettenberg und Witten, Amsterdam, April 2, 1738 (Hoet, i. 501), No. 81 (90 florins, Block).

164e. Backgammon-Players.

8 inches by 12 inches.

Sale.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 545), No. 305 (88 florins).

165. The Guard-Room.—In a room two soldiers play backgammon. Two others, one seated and the other standing, look on. A fifth man sits asleep by the fire.

Panel, $20\frac{1}{2}$ inches by $25\frac{1}{2}$ inches.

Sale.—P. Lyonet, Amsterdam, April 11, 1791, No. 30 (50 florins, Luyki).

165a. A Fair with Skittle-Players.

The composition is preserved in a contemporary copy, probably by D. Rijckaert, about which there was a dispute in 1632; the copy is now in a Belgian private collection. See Bode, *Great Masters of Dutch and Flemish Painting*, p. 277.

165b. Skittle-Players.

A small picture.

Sale.—Johan van Marselis, Amsterdam, April 25, 1703 (Hoet, i. 70), No. 24 (26 florins).

165c. Skittle-Players.

9½ inches by 13½ inches.

Sale.—Jacombo de Wit, Antwerp, May 15, 1741 (Hoet, ii. 40), No. 107 (57 florins).

165d. Peasants playing at Skittles.

Panel, 12½ inches by 17 inches.

Sale.—Van Lancker, Antwerp, May 23, 1769 (71 florins)—noted by Ch. Blanc (i. 157).

165da. Gamblers.

A small picture.

Mentioned in the inventory of Rembrandt's goods, taken at Amsterdam on July 25, 1656, No. 2.

165e. Peasants gambling.

A small picture.

Sale.—Johan van Marselis, Amsterdam, April 25, 1703 (Hoet, i. 70), No. 23 (62 florins).

165f and g. Two Pictures of merry Peasants gambling and drinking.

Panel, 13 inches by 12 inches.

Sale.—Amsterdam, July 16, 1819, No. 32 (60 florins 10, Gruyter).

165h. Two Peasants seated at Play in an Inn.

Panel, 12 inches by 14 inches.

Sale.—C. T. van Wijngaerd and others, Amsterdam, November 7, 1893, No. 9.

166. PEASANTS FIGHTING IN THE OPEN.—In the centre foreground, several peasants and women are round a table, on which lie cards and an overturned jug. In the immediate foreground a man, seen in full face, draws his knife: a woman, standing beside him to the right and screaming loudly, tries to stop him. He looks to the left at a seated man who has already drawn his knife, but is held back by his wife who clutches his hair. At the back are four other figures, two of whom are held by the hair. At the table to the right sits a laughing peasant in profile to the left, with two other figures and a child. In the right foreground is a sow with her young. On the left, behind the disputants, is a cottage, with a man at the door and another looking out of a window. In the right middle distance are two drunken peasants. Farther back, round a waggon, is a second group. In the extreme distance are houses to the right, a ruin, and a church to the left. [Compare 97, 102.]

Traces of the monogram may be seen on a piece of wood to the right; panel, 10 inches by 13½ inches.

Sale.—Fraula, Brussels, August 1, 1738 (48 florins, W. Lormier).

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 419); noted in his store-room catalogue of December 1754, No. 38.

Sale.—W. Lormier, The Hague, July 4, 1763 (Terw. 316), No. 39 (60 florins).

In the Van Heteren collection, acquired by the Rijksmuseum, 1809.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No 642.

167. A Fight over Cards at an Inn.—In the centre is a group of five persons. One player has been knocked down by a blow on the forehead from a beer-jug; his adversary holds him by the throat. A spectator tries to separate them. A woman turns her head towards a person who looks on from behind a partition. Another woman puts her head through a half-opened door. Regarded as doubtful.

Panel, $12\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

Sent from Paris to Brussels in 1802.

In the Brussels Museum, 1889 catalogue, No. 194; not included in the catalogue since 1900 because its authenticity is questioned.

168. PEASANTS FIGHTING OVER DICE.—On a table to the left lie two dice, a piece of chalk and a jug of liquor which has been upset. To the right of it sits a peasant in a blue jacket, in profile to the left. He lifts his head and shouts, looking at the spectator. With his left fist he aims a blow at the mouth of a man standing behind him to the left. This man, who is in red, has seized him by the hair with the left hand, and holds up a jug in his right hand with which to knock down his adversary, who is already bleeding. A third man in a grey jacket, standing behind him to the left, tries to stop him and grasps the uplifted arm with his right hand. Of the middle period, according to the catalogue.

Panel, 9 inches by $6\frac{1}{2}$ inches.

At least three copies exist.

1. *Sale*.—Van Saceghem of Ghent, Brussels, June 2, 1851, No. 13 (230 francs, Marquis de St. Cloud).

In the collection of Dr. Lombard, Liège, 1856.

In the Suermondt Museum, Aachen, acquired by the Royal Berlin Museums, 1874.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 853F; lent in 1884 to the Suermondt Museum.

In the Suermondt Museum, Aachen, second supplementary catalogue of 1884, No. 169; it measures $12\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

2. In the Lyons Museum, 1903 catalogue, No. 85; on panel, $8\frac{1}{2}$ inches by 6 inches.

3. *Sales*.—Baron de Beurnonville, Paris, May 9, 1881, No. 222.

A. Febvre, Paris, April 17, 1882.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 2.

In the possession of a Paris dealer; it measures 5 inches by $6\frac{1}{2}$ inches.

The following may or may not be identical with one of the above:

Sale.—J. Clements, Ghent, June 21, 1779, No. 48; measuring about 8 inches by $6\frac{1}{2}$ inches; said to have been in the collection of P. P. Rubens.

Acquired for Dresden in 1741 by Von Kaiserling.

In the Dresden Gallery, 1905 catalogue, No. 1058.

169. PEASANTS FIGHTING OVER CARDS.—In a room,

round a half-tub standing on end, with cards and a cloth upon it, are three peasants fighting. One man sits, seen in full face, on a bench to the right. He rests his left hand on the bench, and with his right elbow pushes away his adversary. This man, standing to the left, grasps him by the hair with his left hand, and threatens to strike him with the jug that he holds up in his right hand. On the left, beside the tub, a third man sits in profile to the right. He looks as if he is about to take part in punishing the unfair player, and draws his knife. In front of the tub are a jug and a bowl. In the right background a man, seated before the hearth, looks round at the combatants. Another man has risen from his seat. A third figure is behind him to the right.

Panel, 10½ inches by 13½ inches.

In the Dresden Gallery, 1905 catalogue, No. 1059.

170. Peasants fighting in a Room.—One man seizes by the throat another man who sits on a chair. By a tub on the right sit two other peasants who take a lively interest in the fight.

Signed in the right at foot.

The original is lost. Described from a copy—on panel, 10 inches by 14 inches—in the Gotha Museum, 1890 catalogue, No. 115.

171. Peasants fighting.—Four or five figures.

Signed with the monogram.

In the collection of Victor de Stuers, The Hague.

172. CARD-PLAYERS FIGHTING.—On the left of a room four peasants are grouped round a three-legged stool. The man on the right ducks down, looking to the front and shouting, as he draws his knife. Another man, behind him to the left, grasps the man's hair with his left hand and furiously threatens to strike him with the jug in his uplifted right hand. In the left foreground sits a third peasant; he holds a knife in his right hand, which rests on the chair; with his upraised left fist he threatens a fourth man. This man, standing on the right behind the first couple, also stretches out his left hand and draws his knife with his right hand. On a wooden bench in front are a jug, a cloth, and a pipe. On the floor lie cards and other things. In the right background steps lead up to the outer door, a which a peasant enters. [Pendant to 416.]

Panel, 12½ inches by 19½ inches.

Engraved in aquatint by A. Schlicht; etched by F. de Mare; and lithographed by J. Wölffle.

Described by Houbraken (i. 323), who says that Brouwer painted it at Amsterdam and sold it for 100 ducats to Sohier de Vermandois (*see* Introduction, p. 558).

In the collection of the Elector Palatine Johann Wilhelm (who died in 1716), Düsseldorf (Houbraken; Von Gool, ii. 564).

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 879.

173. A PEASANT BRAWL.—On the left of a room, near a cask, five peasants fight furiously hand to hand. The right-hand peasant shouts and draws his knife. A man standing behind him to the left seizes

him by the hair and the left cheek. A third man, seen from the back in the left foreground, tries to pull the second man off. Behind him a fourth man, swinging a cudgel round his head, pursues a fifth man, who rushes to the left towards the open door. On a beam in the right foreground hang a cloth and another object. In the right background a man holding a jug in his arms comes down some steps. At the door behind him, to the right, a woman puts her head in.

Panel, 9 inches by 12 inches.

An old copy was in a private collection in Philadelphia.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich.

174. TWO PEASANTS FIGHTING.—In a room a man sits on a bench, in full face, with his mouth wide open. He wears a large felt hat with turned-up brim and a pipe stuck in it. He holds on his hat with his left hand, while with the right he grasps the hair of a peasant standing close to him. This man, who looks up with an expression of pain, tries to strike his adversary in the neck with his right fist. In the left foreground is an earthenware jug on a cask. Near it to the left lies a paper of tobacco.

Panel, 6 inches by 5½ inches.

A copy was in the sale :—L. Block of Vienna, Amsterdam, November 14, 1905, No. 3 (1500 florins).

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 886.

175. PEASANTS FIGHTING.—In the centre of a room a man falls to the ground, upsetting a cask. Another man to the left seizes him by the hair. A shrieking woman runs forward to the rescue. In the right background sits a man in profile to the left. On the floor in front are a jug on the right and a wooden bench on the left. In the left wall is a window; the shutter, formed of two boards, stands open; on it is drawn a caricature. In the window is a jug.

Panel, 12 inches by 10 inches.

An old copy is in the Amiens Museum, 1899 catalogue, No. 78.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 889.

176. PEASANTS FIGHTING.—At an inn several peasants are fighting hand to hand. One man shrieks with pain and tries to draw his knife; he is held back by another man, who tries to separate the combatants. Near them, on a cask, an earthenware beer-jug has been upset. In the left background a man with his head bleeding is driven out at the door by his adversary with a stick. On the right the landlord brings in a fresh jug. An old woman looks curiously through the half-opened door. Painted with very few colours.

Panel, 10 inches by 12½ inches.

In the Crozat collection.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 939.

176a. A Peasant Brawl.—One man seizes another by the throat.

Sale.—P. P. Rubens, Antwerp, May 1641, No. 277 (Sm. Suppl. 364).

176b. Three Peasants fighting with Jugs.

Sale.—P. P. Rubens, Antwerp, May 1641, No. 279 (Sm. Suppl. 364).

176c. A Fair with Peasants fighting.

A small picture.

Sale.—Philips de Flines, Amsterdam, April 20, 1700 (Hoet, i. 56), No. 53 (60 florins).

176d. Two Peasants fighting.

A small picture.

Sale.—Philips de Flines, Amsterdam, April 20, 1700 (Hoet, i. 56), No. 54 (59 florins).

176e. Peasants fighting in a Kitchen.

10½ inches by 14 inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 295), No. 73—but No. 72 in the original catalogue—(378 florins).

176f. Three Peasants fighting.

8½ inches by 6½ inches.

Sale.—De Proli, Antwerp, August 23, 1762 (Terw. 276), No. 20 (105 florins).

176g. Peasants fighting.—Called "Haar um Haar" ("Hair for hair").

Examples of the subject, which may or may not be identical, occurred in the *Sales*.—Johan van Tongeren, The Hague, March 24, 1692 (Hoet, i. 13), No. 47 (900 florins).

Josua van Belle, Rotterdam, September 6, 1730 (Hoet, i. 358), No. 78 (460 florins); it measured 10½ inches by 13½ inches.

Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 512), No. 87—but (Terw. 23) No. 84 and No. 88 of the original catalogue—(152 florins); it measured 11 inches by 15½ inches.

Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 133), No. 108—but No. 27 of the original catalogue—(10 florins 10, Hasebroek); a small picture.

W. Lormier, The Hague, June 4, 1763 (Terw. 316), No. 40 (100 florins). He had it in 1752 (Hoet, ii. 419), and had bought it from Vleck, Amsterdam (for 156 florins), according to his store-room catalogue of December 1754. It was on panel, 11½ inches by 15½ inches.

176h. A Peasant Brawl.—One man pulls another by the hair over a cask. A third man comes to the rescue. At the back is another peasant. Well painted.

About 13½ inches by 11½ inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 13 (33 florins 12).

176i. Peasants and Women fighting.—In a room.

Panel, 10 inches by 13½ inches.

Sale.—Amsterdam, October 30, 1780, No. 9 (4 florins, Herzemans).

176j. **Two Peasants fighting.**—By a table with a beer-jug on it.
Panel, 7 inches by 6 inches.

Sale.—Amsterdam, October 30, 1780, No. 10 (2 florins 15, Stip).

176k. **Peasants fighting.**—In a room. [Pendant to 87e.]
Panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sales.—B. C. Thienpont, The Hague, March 28, 1778, No. 12 (10 florins).
P. Bout, The Hague, April 20, 1779, No. 89 (70 florins, with pendant).

176l. **Two Peasants fighting.**—They have come to blows over the cards and stand with their knives drawn. Other men, with hayforks and sticks, come to stop the fight. On the right, near the hearth, are various utensils, copper pans, pots, and so on.

Panel, $18\frac{1}{2}$ inches by $29\frac{1}{2}$ inches.

Sale.—P. Lyonet, Amsterdam, April 11, 1791, No. 29 (16 florins 10, Voogt).

176m. **Four Men fighting.**—In a room. Their lively expressions and the truth and delicacy of the work are surprising.

Panel, $9\frac{1}{2}$ inches by 12 inches.

Sale.—The dowager Peytier de Merckten, Antwerp, August 3, 1791, No. 18 (8 florins 50, Bernaerts of Malines).

176n. **Peasants fighting.**

Examples, the size and material of which are not given, occurred in the

Sales.—P. P. Rubens, Antwerp, May 1641, No. 272 (Sm. Suppl. 364).

Jan de Walé, Amsterdam, May 12, 1706 (Hoet, i. 93), No. 7 (395 florins).

Pictures from the Castle of Loo, Amsterdam, July 26, 1713, No. 44 (410 florins).

An example was in the collection of Griffier Fagel, 1752 (Hoet, ii. 410); possibly it was that sold in the Fagel sale, London, May 22, 1801, No. 23 (£19 : 19s.)—noted by Buchanan (i. 303).

177. **Six Peasants fighting.**—At the back a blind man, a woman, and a child go away. A landscape with ruins and buildings. [Pendant to No. 120 of the sale.]

Panel, $19\frac{1}{2}$ inches by 15 inches.

Sale.—J. A. de Silvestre, Paris, February 28, 1811, No. 119 (134 francs, with pendant).

177a. **Peasants fighting.**—At an inn, over cards. Full of life and expression.

Panel, $15\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Sale.—Rotterdam, April 25, 1817, No. 160 (40 florins, Van Hattum).

177b. **Peasants fighting.**

11 inches by $13\frac{1}{2}$ inches.

Sales.—Ewout van Dishoek, The Hague, June 9, 1745 (Hoet, ii. 175), No. 101 (36 florins, bought in).

Ewout van Dishoek, Amsterdam, November 6, 1749 (Hoet, ii. 280), No. 58—but No. 60 of the original catalogue—(21 florins, C. van Noorde).

177c. Peasants fighting.

Panel, 9 inches by $12\frac{1}{2}$ inches.

In the collection of Benjamin da Costa, 1752 (Hoet, ii. 470).

Sale.—Benjamin da Costa, The Hague, August 13, 1764 (Terw. 375), No. 7 (214 florins, Thielen); J. van der Marck doubted its genuineness.

177d. Peasants fighting.

Panel, 10 inches by $7\frac{1}{2}$ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 39.

177e. Peasants fighting.

Sale.—Amsterdam, January 3, 1831, No. 2 (14 florins 10, Van den Berg).

177f. Peasants fighting over Cards.—In a room. Well painted.

Panel, 16 inches by 22 inches.

Sale.—M. de Jongh, widow of P. J. van Oosthuijse van Rijsenburg, The Hague, October 18, 1847, No. 57.

177g. A Brawl in an Inn.

In the Von Peucker collection, Berlin, 1856 (Parthey, i. 206).

177h. Two Peasants fighting.—They draw their knives. This picture shows the painter's great power of rendering facial expression and movement, his delicate and harmonious gradations of colour, and his smooth and masterly brushwork.

Exhibited at Manchester, 1857, No. 1042.

Then in the collection of the Earl of Carlisle, Castle Howard (Waagen, ii. 280).

177i. A Brawl.—In the front room of a cottage.

About $25\frac{1}{2}$ inches by $33\frac{1}{2}$ inches.

In the Von Sierstorpff collection, Driburg, 1863 (Parthey, i. 206).

177j. A Violent Fight between Three Peasants.—At an inn.

Panel, 10 inches by 8 inches.

Sale.—A. Oudry, Paris, April 17, 1869, No. 1.

177k. The Dispute at the Inn.

Signed with the monogram; panel, 24 inches by $16\frac{1}{2}$ inches.

Sale.—L. Dumont, Cambrai, September 30, 1878, No. 5.

177l. Two Gamblers fighting.—At an inn. They have risen in anger. One has a knife, the other a dagger. Others try to separate them. Six figures in all.

Panel, $8\frac{1}{2}$ inches by 7 inches.

Sale.—Léopold Flameng, Paris, April 14, 1882, No. 13.

177m. A Fight over Cards.—Two peasants have come to blows over cards. One strikes at his adversary with a jug. An anxious woman appears at a doorway in the background.

Signed with the monogram ; panel, $10\frac{1}{2}$ inches by 8 inches.

Sales.—J. Casterman and others, Antwerp, July 19, 1858, No. 32.

Wurster, Cologne, June 15, 1896, No. 40.

178. Men fighting.—Two card-players have come to blows. A third man tries to pacify them. On a staircase at the back is the landlord holding a pair of tongs.

Panel, 14 inches by $16\frac{1}{2}$ inches.

Sale.—Brade and others, Cologne, December 17, 1897, No. 201.

178a. Anger.—A peasant shows a woman his fist. She shows him her tongue. The peasant is like the man in the picture called "The Bitter Medicine." [Compare 21.]

Panel, 8 inches by $7\frac{1}{2}$ inches.

Sale.—J. L. Menke, Brussels, June 1, 1904, No. 8.

178b. Peasants fighting over Dice.—One man brandishes a beer-jug. The other has struck him on the knee. A third man tries to stop the fight.

Panel, 12 inches by 10 inches.

Sale.—Wilhelm Sohn and others, Aachen, March 25, 1908, No. 4.

178c. A Fight.

The composition is preserved in a probably original drawing by Brouwer in the Dresden Print-room ; see Bode, *Great Masters of Dutch and Flemish Painting*, p. 277.

178d. The Jealous Peasant.

Sale.—P. P. Rubens, Antwerp, May 1641, No. 276 (Sm. Suppl. 364).

179. An Inn with Seven Figures.—In front are two smokers at a wooden table, at which a peasant sleeps, leaning on his elbows. Behind them a peasant fondles his child. Farther back two peasants converse. Much richer than similar scenes, and naïvely truthful.

Panel, 7 inches by $10\frac{1}{2}$ inches.

Sale.—G. F. J. Verhulst, Brussels, August 16, 1779, No. 85.

180. Interior of a Cottage.—A man and a woman sit at a table in the background. In front, on a bench, are a pot and several earthenware jugs. Vigorous brushwork.

Panel, 9 inches by 7 inches.

Sale.—Marquis de Menars, Paris, end of February 1782, No. 28.

180a. A Beggar asking an Alms.

Copper, $4\frac{1}{2}$ inches by $3\frac{1}{2}$ inches.

Sale.—Amsterdam, April 16, 1792, No. 11 (4 florins, Yver).

181. A Smoker.—Part of a picture in six panels ; the others were by A. Bloemaert ("Heraclites" and "Democritus"), by Pieter Quast ("Om de winst is't te doen," or "It is to be done for gain"), by Rubens (a sketch of Hercules carrying the globe), and by A. Brouwer ("Toppers").

Panel, 6 inches by 8 inches.

Sale.—Ghent, April 26, 1841, No. 258.

181a. Four Peasants.—Seated round a cask in a room.

Panel, 8 inches by $11\frac{1}{2}$ inches.

Sale.—E. H. Mayer, Cologne, May 12, 1874, No. 185.

182. The Bandits.—In the right foreground of a room a man lies on his back with his hands tied behind him. A man, in profile to the left, kneels down on his right knee and opens the prisoner's mouth; a woman kneeling behind tries to force a stick between the prisoner's teeth. Behind to the left are two other ruffians, who throw their victim down. In the right background two men with their hands tied are watched by two bandits. It may be an early work.

Sales.—W. A. Freund and others, Amsterdam, February 20, 1906, No. 20.

J. de Geel Bennigsen and others, Amsterdam, March 12, 1907, No. 818.

183. THREE PEASANTS AT A WINDOW.—A peasant in a green doublet and red cap leans on his elbows and looks out of a window, with a smile. Another man with an old felt hat is behind him. On the left is a third figure.

Copper, $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

The subject occurs twice in the following, which may or may not be identical:

1. In the Slingeland collection.

In the collection of the Queen of Spain.

Sale.—Baron de Varange, Paris, May 26, 1852, No. 4 (95 francs); on copper, 6 inches by $4\frac{1}{2}$ inches.

2. *Sale*.—Krupp, junior, and others, Cologne, October 29, 1894, No. 28; on panel, $4\frac{1}{2}$ inches by 4 inches.

Sale.—Jos. Monchen of The Hague and others, Amsterdam, April 30, 1907, No. 58 (1800 florins).

183a. An Inn.

Sale.—P. P. Rubens, Antwerp, May 1641, No. 285 (Sm. Suppl. 364).

183b. A Swinish Life.

Sale.—Johan van Tongeren, The Hague, March 24, 1692 (Hoet, i. 13), No. 51 (161 florins).

183c. A Sportsman and Peasants.—The well-known picture by Brouwer.

Sale.—Jan van Beuningen, Amsterdam, May 13, 1716 (Hoet, i. 203), No. 68 (570 florins).

183d. A Nurse with a Little Child.

$10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—Coenrad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 426), No. 48 (9 florins 10).

183e. A Picture with Two Figures.

Sale.—Ben Johan Furly, Rotterdam, March 31, 1739, No. 74 (7 florins, Tas).

183f. A Peasant and a Woman with her Child.

7½ inches by 6½ inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 112), No. 213 (4 florins 25).

183g and h. Two Remarkable Interiors.

Sale.—Amsterdam, June 5, 1765, No. 44.

183i. A Man.—Half-length. He sits at a table. Near him is another man. Vigorously painted.

Panel, 12 inches by 10½ inches.

Sale.—F. J. de Dufresne, Amsterdam, August 22, 1770, No. 248.

183j and k. Two Heads of Peasants.—[Pendants.]

Panel, about 3 inches by 2½ inches.

Sale.—J. Clemens, Ghent, June 21, 1779, Nos. 51 and 52.

184. Three Peasants and Three Children.—In an interior. Very fine and harmonious.

Panel, 8½ inches by 12½ inches.

Sale.—F. A. E. Bruyninx, Antwerp, August 1, 1791, No. 59 (41 florins 10).

184a. Several Peasants and a Woman.

Canvas, 12 inches by 16½ inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. A11.

184b. Children playing in a Room.

Sale.—Rotterdam, August 9, 1842, No. 99.

184c. An Old Woman and a Woman in a Room.

Panel, about 14 inches by 18½ inches.

In the Palace, Hanover, 1844 (Parthey, i. 207).

184d. Two Peasants at the Fireside.

In the Palace, Schleissheim, 1859 (Parthey, i. 205).

184e. Several Peasants at the Fireside.

Panel, 13 inches by 10 inches.

Sale.—Comte de Budé de Ferney, Paris, April 8, 1864, No. 26.

184f. Peasants outside a Chapel and a Barn.

Engraved by Basan.

184g. A Company of Peasants.—Three persons are at a table; near them are a man and a woman.

Engraved in mezzotint by C. Corbutt (alias of R. Purcell).

184h. A Young Man seated with a Woman.—She holds a glass in her right hand.

Engraved by A. van der Does.

184i. A Peasant and his Wife.

Engraved by W. Vaillant (Wessely, 163).

184j. Two Peasants at a Window.

Engraved by F. van Wijngaerde.

184k. A Company.

17 inches by 16 inches.

Sale.—Johann van der Hulk, Dordrecht, April 23, 1720 (Hoet, i. 253), No. 70 (11 florins 10).

184l. A Droll Company of Peasants.

18½ inches by 21½ inches.

Sale.—Amsterdam, April 15, 1739, No. 40 (3 florins 10).

185. A Company.

13½ inches by 19 inches.

Sale.—Joseph Sonot, Brussels, July 20, 1739 (Hoet, i. 595), No. 94 (102 florins).

185a. A Company in a Room.—Two pictures.

10½ inches by 8 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 23), Nos. 151 and 152—but Nos. 157 and 158 of the original catalogue—(12 florins 10 the pair, Laars).

185b and c. Companies of Peasants.—Two pictures.

Sales.—Amsterdam, October 8, 1700 (Hoet, i. 60), No. 19, "Two Peasants" (80 florins), and No. 38 (18 florins).

The Hague, May 3, 1729 (Terw. 9), Nos. 121 and 122 (43 florins the pair).

Ben Johan Furly, Rotterdam, March 31, 1739, No. 73 (16 florins, with a picture by another painter) and No. 99.

In the Von Gise collection, Bonn, 1742 catalogue, Nos. 159 and 212.

185d. A Company of Peasants.

13 inches by 9½ inches.

Sale.—M. van Hoeken and Th. Hartsoeker, The Hague, May 1, 1742 (Hoet, ii. 58), No. 63—but No. 74 of the original catalogue—(65 florins).

185e. A Company of Peasants.

10 inches by 13½ inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 112), No. 210 (50 florins).

185f. A Company of Peasants.

14½ inches by 18½ inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 112), No. 211 (30 florins).

185g. A Company of Peasants.

12 inches by $28\frac{1}{2}$ inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 112), No. 212 (10 florins).

185h. Peasants.

$8\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sale.—The Hague, September 26, 1752 (Terw. 66), No. 13 (10 florins 50).

185i. Peasants.

Panel, $9\frac{1}{2}$ inches by 7 inches.

Sale.—Van Kretschmar, Amsterdam, March 29, 1757 (Terw. 174), No. 45—but No. 31 of the original catalogue—(80 florins, De Leth).

185j. Interior with Several Peasants.

$11\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—Pieter Testas the younger, Amsterdam, March 29, 1757 (Terw. 179), No. 45—but No. 40 of the original catalogue—(25 florins 10, Metayer for Colijns).

185k. Three Merry Peasants.

Panel, $11\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 419). He had bought it from Jaques de Roore (for 23 florins), according to his store-room catalogue for December 1754, No. 41.

Sale.—W. Lormier, The Hague, July 4, 1763 (Terw. 316), No. 42 (30 florins).

185l. A Company of Peasants.

$16\frac{1}{2}$ inches by $19\frac{1}{2}$ inches.

Sale.—J. Palthe, Leyden, March 20, 1770, No. 175 (3 florins 2).

185m. Merry Peasants.

10 inches by $7\frac{1}{2}$ inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 46 (19 florins).

185n. A Company of Peasants.

13 inches by 11 inches.

Sale.—J. M. Cok, Amsterdam, December 9, 1771, No. 240 (24 florins).

185o. Interior with Peasants.

Panel, 16 inches by $20\frac{1}{2}$ inches.

Sale.—Willem Adriaan Tarée, The Hague, October 1, 1777, No. 16 (18 florins, Tarée).

186. Peasants.

A small picture.

It is uncertain whether the following are identical or not :

Sales.—Amsterdam, September 22, 1694 (Hoet, i. 20), No. 35 (10 florins).
 Isack van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 101),
 No. 61 (45 florins).
 Amsterdam, April 17, 1708, No. 270.
 D. Grenier, Middelburg, August 18, 1712 (Hoet, ii. 361), No. 59
 (5 florins 15).
 Amsterdam, September 16, 1739, No. 172—"Two Men"—(9
 florins).
 Amsterdam, April 12, 1759, No. 91—a small study—(2 florins 15).
 J. Enschedé, Haarlem, May 30, 1786, No. 52.

186a and b. Peasants.—Two small pictures.

Sales.—Cornelis Dusart, Haarlem, August 21, 1708, No. 93 and No. 173.
 J. Enschedé, Haarlem, May 30, 1786, No. 58.

186c. A Company of Peasants.—Small figures.

Panel, 9 inches by $7\frac{1}{2}$ inches.

Sale.—T. H. van Willigen and others, The Hague, October 9, 1805, No.
 10 (3 florins 10, Blommers).

186d and e. Two Interiors.—With companies of peasants.

$8\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sale.—Amsterdam, May 24, 1815, No. 10 (5 florins 5, Du Pré).

186f. A Company of Peasants.

Panel, 11 inches by 24 inches.

Sale.—Amsterdam, April 29, 1817, No. 19 (9 florins 5).

186g. Several Merry Peasants.—In a room.

Panel, 10 inches by 14 inches.

Sale.—J. Hulswit, Amsterdam, October 28, 1822, No. 20 (15 florins 25,
 Hériss).

186h and i. Merry Peasants.—Two pictures.

Panel, $4\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

Sale.—J. I. de Neufville Brants, Amsterdam, March 23, 1829, No. 6 (16
 florins 10, Burton).

186j. A Company of Peasants.

Panel, 8 inches by 9 inches.

Sale.—J. F. Sigault, Amsterdam, December 3, 1833, No. 22 (10 florins 50,
 Gijkema).

187. A Company of Peasants.

It is uncertain which of the following are identical :

Sales.—Amsterdam, April 9, 1687 (Hoet, i. 6), No. 8 (121 florins).

Johan van Tongeren, The Hague, March 24, 1692 (Hoet, i. 13),
 No. 48 (422 florins).

Pieter Six, Amsterdam, September 2, 1704 (Hoet, i. 74), No. 70
 (147 florins).

Amsterdam, May 4, 1706, No. 51.

Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 105), No. 13 (660 florins): "Merry Peasants," very artistic and graceful.

D. Grenier, Middelburg, August 18, 1712 (Hoet, ii. 358), No. 5 (3 florins).

Amsterdam, June 20, 1714 (Hoet, i. 175), No. 24 (115 florins).

Cornelis van der Laan, Amsterdam, April 21, 1718 (Hoet, i. 215), No. 43 (16 florins 10).

Jacob de Flines, Amsterdam, March 20, 1720 (Hoet, i. 239), No. 31 (50 florins).

Jan Smees, Amsterdam, April 6, 1729 (Hoet, ii. 385), No. 12 (63 florins).

Amsterdam, March 18, 1739 (Hoet, i. 568), No. 16 (9 florins 10).

Haarlem, April 12, 1740, No. 96.

Izaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 85), No. 63 (60 florins, Mortier): "Merry Peasants."

The Hague, April 8, 1744 (Terw. 40), No. 22 (23 florins 25); an amusing and very well-finished picture.

W. van Grondesteyn and others, Rotterdam, March 30, 1758, No. 91.

Amsterdam, October 27, 1760, No. 176.

Dirk Kindt and others, The Hague, September 27, 1762, No. 124 (3 florins, Majaffere); not noted by Terw.

Haarlem, April 26, 1811, No. 6.

Parks, Brussels, May 4, 1835, No. 245: "Three Peasants."

Amsterdam, October 18, 1849, No. 19; on panel.

In the Von Gärtner collection, Berlin, 1856 (Parthey, i. 204).

187aa. Interior of a Cottage Room.

In the Esterhazy collection, Vienna, 1835 catalogue, No. 52, and there in 1844 (Parthey, i. 204); but not now in the Budapest Museum.

187a. A Peasant Scene.

In the collection of Clavé von Bouhaben, Cologne, 1858 (Parthey, i. 206).

187b. Interior with Five Peasants.

Canvas, about 12 inches by 19 inches.

In the Gotha Gallery, 1857 (Parthey, i. 204).

187c. A Company of Peasants.

Panel, 9½ inches by 13½ inches.

Sale.—Count von Brabeck and Count Andreas von Stolberg, Hanover, October 31, 1859, No. 41.

187d. Two Peasants.

Panel, 5 inches by 4 inches.

Sale.—Ch. Duvivier de Streel, Brussels, April 13, 1863, No. 106.

187e. Interior with Three Figures.

15½ inches by 12 inches.

Sales.—G. Henry Bohn, London, March 19, 1885.

H. C. Brunning, London, January 25, 1908, No. 59 (£6:16:6, A. Ward).

188. A MAN KILLING A LOUSE.—Half-length. A peasant, turned three-quarters right, wears a broad-brimmed cap and a doublet open at the collar, showing his shirt, which is also seen under his right sleeve. His face is covered with a stubbly beard. He holds his fists in front of him with the thumbs opposite each other, and kills a louse between them. His figure is strongly lighted by a candle on the right. At the back is a moonlit landscape, with rising ground to the left and trees to the right.

The following examples of this subject exist; it is uncertain which is the original:

1. In the collection of Baron Léon Janssen, Brussels; on panel, $9\frac{1}{2}$ inches by 7 inches.

2. In the collection of J. Lenglard, Lille.

3. In the collection of Bononi Cereda, Milan.

4. In the collection of Adolphe Schloss, Paris.

5. In the collection of the New York Historical Society, 1908 catalogue, No. 275.

Examples also occurred in the following sales:

6. *Sale*.—Quiryn van Biesum, Amsterdam, October 18, 1719 (Hoet, i. 233), No. 136 (65 florins); measuring 10 inches by 14 inches.

7. *Sale*.—A. van Kinschot, Rotterdam, September 20, 1756 (Terw. 163), No. 55—but No. 45 of the original catalogue—(13 florins, Van Loten); measuring $7\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

8. *Sale*.—Amsterdam, March 6, 1769, No. 142; panel, 5 inches by $3\frac{1}{2}$ inches.

9. *Sale*.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 38 (6 florins 25, Coclers); panel, 8 inches by $6\frac{1}{2}$ inches.

10. *Sale*.—Ghent, September 23, 1777, No. 71; panel, about 8 inches by $5\frac{1}{2}$ inches.

11. *Sale*.—Smislaert and others, The Hague, November 19, 1902, No. 3; 6 inches by $4\frac{1}{2}$ inches.

189. A MAN CUTTING A PEN.—He wears a chestnut-brown costume and sits at a desk, turned to the right. There is little local colour. Good in expression.

Panel, $7\frac{1}{2}$ inches by 6 inches.

In the La Caze collection, Paris.

In the Louvre, Paris, La Caze bequest, 1903 catalogue, No. 1914.

190. A Man cutting a Pen.—Half-length. A man with a cap, turned three-quarters right, holds a knife in his left hand and a pen in his right. He is busily occupied. Before him to the right is a bench.

Oval panel, high relatively to its breadth.

In the collection of Count Bloudoff, St. Petersburg.

190a. A Man cutting a Pen.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 225), No. 88 (12 florins).

191. A Man cutting a Pen.—An old man with a cap thoughtfully cuts a pen.

Circular panel, 5 inches across.

Sales.—J. van den Berg, Amsterdam, July 29, 1776, No. 58.

J. Odon, Amsterdam, September 6, 1784, No. 294.

191*a*. **A Man cutting a Pen.**—Half-length. He sits at a table. Light and well finished.

Panel, $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Engraved by B. van Bremden.

Sales.—B. Kley, The Hague, May 10, 1781, No. 27 (30 florins, Lemmers).

Stephan Loquet and others, The Hague, September 8, 1789, No. 29 (11 florins, Delfos).

191*b*. **A Man cutting a Pen.**—He sits at a table.

Panel, $6\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

Sale.—Steenecruys, Antwerp, May 14, 1850, No. 13.

191*c*. **A Man cutting a Pen.**

Panel, about 13 inches by $10\frac{1}{2}$ inches.

In the collection of Prince Hohenzollern-Hechingen, Löwenberg, 1858 (Parthey, i. 207).

192. **The Money-Changer.**—Half-length. An old man holds his spectacles in his left hand and looks very eagerly at a coin. He has money in a chest standing in front of him. The whole is loosely and naturally treated. [Pendant to 211.]

Panel, 10 inches by $7\frac{1}{2}$ inches.

Sales.—J. van Nispen, The Hague, September 12, 1768 (Terw. 672), No. 21 (43 florins, with pendant).

P. Locquet, Amsterdam, September 22, 1783, No. 54 (66 florins, with pendant, Beekman).

192*a*. **A Peasant with a Bag of Money.**—He holds it under his arm, and leans over a half-door. He points to a coin with his other hand.

Panel, 10 inches by $7\frac{1}{2}$ inches.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 27 (5 florins, Gruyter).

193. **An Old Man.**—Half-length. He is at a table with a loaf and a sausage on it. In the style of Teniers.

Signed with the monogram; oval panel, $7\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 470.

193*a*. **A Peasant eating Broth.**—He eats slowly as if he enjoys it. Panel, about $11\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—Count von Brabeck and Count Andreas von Stolberg, Hanover, October 31, 1859, No. 42.

194. **A Peasant at Breakfast.**—A peasant in a red jacket and a high black cap, in which is stuck his clay pipe, sits at a cask, on which are a herring and a loaf. He holds a large jug in his left hand and a jug in his right.

Panel, $6\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

Sale.—A. Bachner, Cologne, September 30, 1889, No. 22.

195. **The Sleeping Toper.**—A drunken man leans on a table, with a pipe in his hand and a jug between his knees. Painted with amazing breadth, and noteworthy for its naïve truth to life.

10½ inches by 8½ inches.

Sale.—Antwerp, July 5, 1784, No. 24 (33 florins, Le Doux).

195a. **A Sleeping Peasant.**—He holds a pipe in his hand and rests his arm on a cask.

Panel 8 inches by 5½ inches.

Sale.—A. van Lennep, Amsterdam, July 24, 1792, No. 20 (3 florins, Reyers).

195b. **A Peasant making a Grimace.**

Panel, 14½ inches by 11½ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 575.

195c. **A Peasant asleep on a Chair.**—At an inn.

Panel, 15½ inches by 15 inches.

Sale.—C. T. van Wijngaerd and others, Amsterdam, November 7, 1893, No. 8.

196. **THE FLUTE-PLAYER.**—Half-length. In a room with yellowish-grey walls a man seen in full face sits at a table, playing the flute. His head is bent back a little. He has a moustache and long hair. He wears a red cap, a yellow coat, and a pinkish doublet. A music-sheet lies in front of him. A good picture.

Panel, 10 inches by 7½ inches.

In the Baudouin collection, Paris.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 940.

196a. **A Violin-Player.**

Sale.—Johan van Tongeren, The Hague, March 24, 1692 (Hoet, i. 13), No. 49 (240 florins).

196b. **A Peasant singing.**

A small picture.

The following may or may not be identical :

Sales.—Tomas Argus, Haarlem, February 19, 1704, No. 66.

Amsterdam, November 5, 1704, No. 56.

Jacob de Flines, Amsterdam, March 20, 1720 (Hoet, i. 240), No. 48 (5 florins).

196c. **A Violin-Player.**

9½ inches by 13 inches.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 389), No. 68 (81 florins).

196d. **A Flute-Player.**

5½ inches by 4½ inches.

Sale.—Jacombo de Wit, Antwerp, May 15, 1741 (Hoet, ii. 40), No. 104 (26 florins 50).

196e. A Flute-Player.—[Pendant to 203c.]

A small picture.

Sale.—Count van Hogendorp, The Hague, July 27, 1751 (Hoet, ii. 302), No. 41 (12 florins 25, with pendant).

196f. A Peasant singing.—Half-length. He sits on a chair, holding a sheet of music in one hand. Well painted.

Panel, 6½ inches by 5 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 37 (5 florins 75, Coclers).

196g. A Merry Peasant playing the Violin.

Panel, 10 inches by 7 inches.

Sale.—Caspar van Citters, Rotterdam, July 1, 1811, No. 130.

196h and i. A Peasant singing.—[Two pendants.]

Panel.

Sale.—Laurent Leyssens, Amsterdam, August 27, 1817, No. 79.

196j. A Peasant singing.

The following may or may not be identical :

Sales.—Amsterdam, May 17, 1715 (Hoet, i. 185), No. 10 (120 florins).

A. J. Petit, Malines, July 5, 1826, No. 148 ; on panel.

197. A Man playing the Violin.—On the table in front of him are a glass of wine and a pipe. Vigorously painted.

Panel, 8 inches by 7 inches.

Sale.—H. de Valk Fijkosz, Amsterdam, June 24, 1833, No. 8 (6175 florins (?), A. Wolff).

197a. A Merry Toper.—Half-length ; life-size. A man with a merry air sits on an old chair. He lifts up a large wine-glass in his right hand and holds a music-sheet in his left. Broad and natural in style. Fine character.

Canvas, 34 inches by 32 inches.

Sale.—E. P. Cremer, Middelburg, May 17, 1847, No. 11.

197b. A Guitar-Player.

It is uncertain whether the following are or are not identical :

Sales.—P. P. Rubens, Antwerp, May 1641, No. 282 (Sm. Suppl. 364).

Stadnisky and Muller, Amsterdam, May 16, 1831, No. 15 (26 florins, with pendant, Leembruggen) ; 5½ inches by 4½ inches, pendant to 222d.

In the Georgengarten, Dessau, 1859 (Parthey, i. 207).

198. The Singer.—Half-length. A man with a soft hat, that has slipped down over his nose, reads a song which he holds in his hand.

Circular panel, 4½ inches across.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 223.

198a. A Violin-Player singing.

Panel, 9½ inches by 7½ inches.

Sale.—Balthasar Schmidt, Berlin, June 20, 1891, No. 15.

198*b*. **A Peasant singing.**—Half-length. His face is distorted. Panel, $5\frac{1}{2}$ inches by 4 inches.

Sale.—F. Baars, C. Bennert, and others, Cologne, May 14, 1900, No. 11.

198*c*. **An Old Flute-Player.**

Engraved by W. Vaillant (Wessely, 130).

199. **THE TOPER.**—Half-length. An old woman sits behind a table, turned three-quarters right, with his head to the front and bent down. He wears a fur-trimmed cap. His toothless mouth is open, as he looks with a smile into a jug held in his left hand. His right hand, holding a pipe, rests on the table. The picture looks very good. The expression is full of life.

Panel, 6 inches by 5 inches.

In the collection of Lavalard de Roye, Paris.

In the Amiens Museum, Lavalard bequest, 1899 catalogue, No. 77.

200. **A PEASANT SINGING.**—He sits, facing right, on a tub-chair, holding a pipe in his right hand and raising a jug in his left. He throws his head back, with the mouth wide open. In the right foreground is a fire. Brownish background. [Compare the replica, 203.]

Panel, $7\frac{1}{2}$ inches by 6 inches.

A replica is at Vienna (203).

In the Suermondt collection, 1874.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 853E.

201. **A MAN WITH A JUG.**—Half-length. He is turned three-quarters left, but looks to the left foreground. His hair is rough; he has a moustache and pointed beard. He holds a jug in his left arm.

A replica, in the collection of J. Lenglard at Lille, is ascribed by the owner to Craesbeeck.

Apparently the same subject was engraved in mezzotint by J. Burke in 1771.

In the collection of Bononi Cereda, Milan.

202. **A MAN.**—Half-length. His figure is in profile to the right. His laughing face is in a three-quarter view, and he looks at the spectator. He wears a cap, and holds a beer-glass in his left hand.

Oval.

In the collection of Adolphe Schloss, Paris.

203. **A PEASANT SINGING.**—A peasant sits on a tub-chair in profile to the right. He holds his lighted pipe in his right hand, and lifts his jug in his left. His mouth is wide open; his eyes are turned up. He wears a cap. To the right a fire burns; there are no other accessories. [Compare the replica, 200.]

Signed on the tub with the monogram; panel, 8 inches by 6 inches.

A replica is at Berlin (200).

Sale.—Erasmus von Engert, Vienna, June 5, 1871, No. 15.

In the Imperial Gallery, Vienna, 1906 catalogue, No. 1135.

203a. **A Toper.**—He holds a glass and a jug.

Sale.—P. P. Rubens, Antwerp, May 1641, No. 284 (Sm. Suppl. 364).

203b. **A Drunken Fellow.**—He holds a bottle. Uncommonly artistic.

13 inches by 9½ inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 489), No. 131 (30 florins).

203c. **The Toper.**—A man is smoking; he holds a pewter pot in one hand. [Pendant to 196e.]

A small picture.

Sale.—Count van Hogendorp, The Hague, July 27, 1751 (Hoet, ii. 302), No. 40 (12 florins 25, with pendant).

203d. **A Merry Jester.**—Half-length. He wears a cloak, and holds a green goblet in his right hand. At the back is a landscape. Very good.

Panel, 10 inches by 7½ inches.

Sales.—Amsterdam, June 13, 1770, No. 222 (20 florins).

Amsterdam, January 20, 1772, No. 30 (14 florins, Van der Dussen).

203e. **A Man with a Glass in One Hand.**

A small picture.

Probably the following are identical:

Sales.—Count van Hogendorp, The Hague, July 27, 1751 (Hoet, ii. 302), No. 42 (10 florins).

Ghent, September 23, 1777, No. 70—on panel, about 3½ inches by 3 inches.

203f. **A Peasant with a Bottle.**—He is about to drink. Painted with much taste.

Panel, 15½ inches by 11 inches.

Sale.—De Brouwer the younger, Brussels, July 31, 1788, No. 17 (43 florins).

203g. **A Young Peasant.**—He sits, pipe in hand. Beside him, on a table, is a jug. One of Brouwer's most pleasing heads.

Panel, 9 inches by 7 inches.

Sale.—F. A. E. Bruyninx, Antwerp, August 1, 1791, No. 57 (23 florins 10).

203h. **A Peasant.**—Half-length. He holds a pot in one hand and a pipe in the other.

Panel, 5½ inches by 4½ inches.

Sale.—F. A. E. Bruyninx, Antwerp, August 1, 1791, No. 60 (11 florins).

203i. **A Peasant looks with a Smile into an Empty Jug.**

Sale.—Haarlem, April 26, 1811, No. 7.

203j. **A Drunken Man.**—He holds a pot in one hand.

Panel, 8 inches by 6½ inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. B13.

203k. A Merry Peasant.—He holds a beer-glass and a pipe. Naturally lighted; brown tone.

16½ inches by 14 inches.

Sale.—Van Dijn, Amsterdam, January 10, 1814, No. 33 (o florin 90).

203l. The Smoker.—Half-length. He holds a pipe and blows out a cloud of smoke.

It is uncertain whether the following are identical :

Sales.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 321 (14 florins 5, Mertens); panel, 6 inches by 5 inches.

J. F. de Vinck de Wesel, Antwerp, August 16, 1814, No. 115 (30 francs); panel, 6½ inches by 3½ inches.

203m. The Toper.—A peasant sits at a table, holding a jug and a pipe.

Panel, 5½ inches by 9 inches (or the reverse).

Sale.—J. F. Sigault, Amsterdam, December 3, 1833, No. 23 (5 florins 50, Boymans).

204. A Merry Fellow.—He holds a jug at an open window. Rendered with spirit.

Panel, 9½ inches by 7½ inches.

Possibly the following are identical with one other, and also with 206a :

Sales.—M. G. Baroness van Brakell, Amsterdam, December 14, 1829, No. 11 (14 florins, O. van den Berg).

Amsterdam, April 20, 1841, No. 19 (11 florins 25, Schmidt); panel, 9½ inches by 8 inches.

205. A Merry Soldier.—He smokes a pipe, and holds a pewter pot. He sits beside a cask on which is a charcoal pan. Good in expression and handling.

Panel, 17½ inches by 13 inches.

Sale.—Amsterdam, December 20, 1841, No. 3.

205a. The Smoker.—A peasant sits leaning on a table and blowing out a cloud of smoke. Well finished.

Panel, 11½ inches by 9 inches.

Sale.—Steenecruys, Antwerp, May 14, 1850, No. 12.

205b. A Sailor filling his Pipe.

In the Von Marrées collection, Berlin, 1856 (Parthey, i. 207).

205c. A Man blowing out Clouds of Smoke.

Panel, about 10 inches by 8 inches.

Sale.—Faber, Stuttgart, April 28, 1870, No. 65.

206. The Merry Toper.—Half-length. He is turned three-quarters right, and laughs at the spectator. He wears a red cap, and holds a beer-glass in his left hand.

Oval copper, 3 inches by 2 inches.

Exhibited at Brussels, 1873, No. 68.

In the collection of the Comte de Morny.

In the collection of John W. Wilson, Brussels.

206a. **The Smoker.**—A man with a red cap sits smoking his pipe at an open window. [Possibly identical with 204.]

Panel, $11\frac{1}{2}$ inches by 8 inches.

Sale.—P. A. Borger, D. J. H. Joosten, and others, Amsterdam, November 13, 1882, No. 9.

206b. **A Smoker.**—He lights his pipe at the fire.

$9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—Buckens, Antwerp, April 9, 1889, No. 47.

206c. **A Peasant carousing.**—A peasant sits behind a table, leaning with arms on it and holding a jug.

Panel, $3\frac{1}{2}$ inches by 3 inches.

Sale.—F. Zschille, Cologne, May 27, 1889, No. 9.

207. **The Smoker.**—A man in a green coat sits at a table. His left hand, holding his pipe, rests on the table. He watches the cloud of smoke which he has blown out. On the table are a pipe, tobacco, and pots.

Panel, $8\frac{1}{2}$ inches by 10 inches.

Sale.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 18.

208. **The Smoker.**—Three-quarter-length. A man in a purplish-blue coat sits, turned three-quarters left with his head and shoulders to the front. His right hand rests on his hat which lies on his knee. His left elbow rests on a tub standing to the right, and the hand holds a clay pipe. His head is thrown back to the right; he has long hair. He blows out smoke and watches it. On the tub are a charcoal pan and a paper. A very finely toned and engaging picture.

Panel, $11\frac{1}{2}$ inches by 10 inches.

Sale.—Frankfort-on-Main, March 9, 1897, No. 13.

209. **The Contented Toper.**—A beardless man sits at a table. He throws back his head, with the eyes half closed and the mouth open, as if he had just had a very good drink. Painted almost entirely in brown on brown, with only the green cap to give pleasant variety.

Panel, 6 inches by 5 inches.

Sale.—W. Löwenfeld of Munich, Berlin, February 6, 1906, No. 23.

209a. **A PEASANT.**—He holds a bottle and a goblet.

Panel, $13\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Sale.—Skeffington Smyth, London, March 3, 1906, No. 51 (L63).

209b. **The Toper.**—A peasant, wearing a blouse and a crumpled felt hat, sits at a tub, eating a piece of sausage which he holds up in his right hand, as he rattles the lid of a pewter pot with his left hand.

Octagonal, 4 inches by $3\frac{1}{2}$ inches.

Sale.—L. Weber, Brussels, March 12, 1906, No. 3.

209c. **THE SMOKER.**—To the left of a table on the right sits a man, seen in full face. He wears a purple doublet and a red cap. His

left foot is crossed over the right. His right hand, holding a pipe, is in front of him. His left arm rests on the table, and his left hand supports his head which is bent back. On a footstool to the right are his hat and a white cloth; on the floor to the left is a jug. In the left background is the hearth. Above it hangs a drawing of a head in full face.

Signed with the monogram; panel, 12½ inches by 10 inches.

Sale.—P. Mersch, Paris, May 8, 1908, No. 17.

210. A Smoker.

7 inches by 6 inches.

Sale.—Amsterdam, April 16, 1738 (Hoet, i. 513), No. 88—but in the original catalogue No. 89—(5 florins 10); but (Terw. 23) No. 85.

210a. A Peasant smoking.

A small picture.

Sale.—Jaques de Roore, The Hague, September 4, 1747 (Hoet, ii. 209), No. 125 (16 florins, De Groot).

210b. A Peasant smoking.

A small picture.

Sale.—Jaques de Roore, The Hague, September 4, 1747 (Hoet, ii. 209), No. 126 (31 florins, Van Spangen).

210c. A Peasant smoking.

Panel, 5 inches by 4 inches.

Sale.—J. de Kommer, Amsterdam, April 15, 1767, No. 151 (1 florin, Kat).

210d. A Peasant smoking.—[Pendant to 221*k*.]

8½ inches by 6½ inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 48 (10 florins, with pendant, Furet).

210e. A Peasant smoking.

Signed with the monogram; panel, about 14 inches by 17 inches.

In the Von Kranc-Matena collection, Darmstadt, 1862 (Parthey, i. 205).

210f. A Peasant smoking.

Signed; panel, 8½ inches by 7½ inches.

Sale.—Amsterdam, April 8, 1862, No. 19 (Roos).

210g. A Smoker.

It is not known which of the following examples of the subject are identical: Sent by Adam Benninck on April 25, 1668, to his mother at The Hague—noted by A. Bredius.

Mentioned in the inventory of the goods left by Rembrandt's daughter-in-law Magdalena van Loo, 1669 (*see* Hofstede de Groot, *Rembrandt Urkunden*, p. 369).

Sales.—Johan van Tongeren, The Hague, March 24, 1692 (Hoet, i. 13), No. 52 (120 florins).

Jan de Walé, Amsterdam, May 12, 1706 (Hoet, i. 94), No. 18 (50 florins).

The Hague, April 13, 1771, No. 22 ; with accessories.

In the Von Winterfeld collection, Berlin, 1856 (Parthey, i. 205).

Sale.—Baron de S——, Paris, May 3, 1869, No. 10 ; a good sketch on panel.

210h. The Smoker.

Panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—A. Dumont, Cambrai, September 30, 1878, No. 6.

210i. A Peasant smoking.

Panel, $7\frac{1}{2}$ inches by 5 inches.

Sale.—Henry Milner, London, December 6, 1902, No. 26.

210j. A Peasant smoking.

Panel, $10\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—London, February 29, 1904, No. 64.

210k and l. Smokers.—[Pendants.]

Panel, $10\frac{1}{2}$ inches by 8 inches.

Sale.—London, February 29, 1904, No. 91.

210m. A Smoker.

7 inches by $4\frac{1}{2}$ inches.

Sale.—Vera Koudacheff and others, London, December 1, 1906, No. 29.

210n. A Smoker.

Panel, $10\frac{1}{2}$ inches by 14 inches.

Sale.—Mrs. Yeats Edwards and others, London, March 4, 1907, No. 87.

210o. A Smoker.

Panel, 9 inches by $7\frac{1}{2}$ inches.

Sale.—Sir Charles A. Turner, London, March 16, 1908, No. 11 (£17 : 17s., Cox).

210p. The Smoker.

Panel, $7\frac{1}{2}$ inches by 6 inches.

Sale.—London, April 19, 1909, No. 117.

211. A Toper.—Holding a jug in both hands. [Pendant to 192.]

Panel, 10 inches by $7\frac{1}{2}$ inches.

Sales.—Amsterdam, April 15, 1739, No. 59 (3 florins).

J. van Nispen, The Hague, September 12, 1768 (Terw. 672), No. 20 (43 florins, with pendant).

P. Locquet, Amsterdam, September 22, 1783, No. 55 (66 florins, with pendant, Beckman).

211a. A Toper.

A small panel.

Sale.—Mallinus brothers, Louvain, September 9, 1824, No. 198.

211b. A Drunken Peasant.

20 inches by $23\frac{1}{2}$ inches.

Sale.—Leeuwaarden, April 9, 1846, No. 9 (21 florins, bought in).

211c. A Toper with a Jug or Pot.

It is uncertain whether the following are identical :

Sales.—Middelburg, August 8, 1777, No. 118.

B. A. C. de Lange van Wijngaarden, Rotterdam, April 22, 1846,
No. 158 (16 florins 10, Slaas).

211d. A Man holding a Jug.

Panel, 13 inches by 9½ inches.

Sale.—M. de Jongh, widow of P. J. van Oosthuijse van Rijsenburg, The Hague, October 18, 1847, No. 10.

211e. A Toper with a Jug.

Panel, 8½ inches by 6 inches.

Sale.—Ch. Duvivier de Streel, Brussels, April 13, 1863, No. 135.

211f. A Toper.

Panel, 4 inches by 3 inches.

Sale.—Ch. Duvivier de Streel, Brussels, April 13, 1863, No. 143.

211g. A Drunken Man.

Panel, 5½ inches by 7½ inches.

Sale.—A. Oudry, Paris, April 16, 1869, No. 3.

211h. A Toper.

It is uncertain whether the following are identical :

Sales.—Ben Johan Furly, Rotterdam, March 31, 1739, No. 100.

Strawberry Hill, near London, April 25, 1842, No. 55 (£9:9s.,
J. Morrison).

De Musigny, Paris, March 7, 1845, No. 3.

Antwerp, February 24, 1851, No. 95.

Exhibited at Leeds, 1868, No. 782 ; then in the collection of the Earl of Chesterfield, London.

Sale.—Anton Sils, Antwerp, March 21, 1882, No. 125.

211i. The Toper.

Panel, 9½ inches by 8 inches.

Sale.—Martinet, Paris, February 27, 1896, No. 10.

211j. A Toper with a Jug.

Panel, 6½ inches by 5½ inches.

Sale.—W. H. Prance and others, London, December 19, 1908, No. 105.

211k. The Animated Toper.

Panel, 7 inches by 5 inches.

Sale.—H. Ottos, C. Faber, C. Beisbarth, Von Leins, J. Devois, J. H. Limpot, and others, Frankfort-on-Main, March 16, 1909, No. 21.

211l. A Drunken Peasant.

Engraved by A. H. Riedel the younger in the Möller collection, Dresden.

211m. A Peasant.—Half-length. At a table on which are a charcoal pan and a pipe.

Engraved by Fr. van den Wijngaerde.

212. An Angry Peasant.—Head in profile to the left, looking up. He clenches his right fist, which is alone visible. His long hair is in disorder. He has a slight moustache and a stubbly chin. His doublet is open at the neck, showing the shirt. A study.

Panel, 9 inches by $7\frac{1}{2}$ inches.

Another example, replica or copy, is in the collection of J. Lengart, Lille.

A weak copy was in the sale :—Paul Giersberg of Wesel, Cologne, April 16, 1907, No. 15.

It is uncertain whether the following are identical :

Sales.—Ch. Spruyt, Ghent, October 3, 1815, No. 85 ; on panel, about $7\frac{1}{2}$ inches by 5 inches.

J. L. Böhm, Vienna, December 4, 1865, No. 1642.

Amsterdam, October 27, 1874, No. 17 ; a sketch.

A. Schönlanck of Berlin, Cologne, April 28, 1896, No. 22 (1160 mark).

Dr. M. J. Schüller, Vienna, February 3, 1909, No. 58 ; on panel, 9 inches by $7\frac{1}{2}$ inches ; formerly in the Gsell collection.

In the Capoullet collection, Brussels.

213. A CARICATURE.—Half-length. An old man, facing left, wears a red cloak and brown hat. He leans his head on his left hand, with the little finger in his mouth. Brown background. [Pendant to 214.]

Oval panel, $4\frac{1}{2}$ inches by $3\frac{1}{2}$ inches.

Etched by A. Riedel.

In the Dresden inventory of 1722, No. A510.

In the Dresden Gallery, 1908 catalogue, No. 1061.

214. A Caricature.—Half-length. A young man in a red cap, facing left, opens his mouth wide as if shouting. Brown background. [Pendant to 213.]

Oval panel, $4\frac{1}{2}$ inches by $3\frac{1}{2}$ inches.

Etched by A. Riedel.

In the Dresden inventory of 1722, No. A520.

In the Dresden Gallery, 1887 catalogue, No. 1060 ; stolen in 1889.

214a. A Man making a Grimace.—Not so good as the pendant (48), and of uncertain authenticity.

Panel, $4\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

In the Museum, Le Mans, 1892 catalogue, No. 356.

215. A Beggar seated.—In front of a partition.

Signed with the monogram ; panel, 8 inches by $5\frac{1}{2}$ inches.

Exhibited at Düsseldorf, 1886, No. 47.

In the collection of Carl Pagenstecher, Elberfeld.

216. The Sportsman's Return.

Panel, 18 inches by 24 inches.

Given to Montpellier by Chaber.

In the Montpellier Museum, 1890 catalogue, No. 656.

217. A Robber.—Half-length, facing right. He searches a corner, by daylight.

In the collection of the New York Historical Society, 1908 catalogue, No. 274.

218. THE LUTE-MAKER.—On the left a man sits, turned three-quarters right, at a table with a red cloth on which is a lute. He wears a pale red cap on his red hair, and a grey doublet. He examines a part of the instrument which he holds. On the back wall to the right is a shelf, with a bowl and an earthenware jug on it.

Panel, $5\frac{1}{2}$ inches by 4 inches.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 3.
In the possession of the London dealers Duveen Brothers, Paris.

219. A MAN WITH A DOG.—A peasant, seated in a three-quarter view to the right, fondles a dog standing to the right. He looks at it with a smile, as it stretches forward its head. The man's left hand rests on the dog's head, and his right hand grasps its coat. [Compare 219a.]

In the collection of the late Maurice Kann, Paris.

219a. A Peasant with a Dog.

It is uncertain whether the following—possibly replicas or copies of 219—are identical:

Sales.—Th. Schwencke and others, The Hague, October 6, 1767, No. 86 (6 florins). Pendant to 226*d*; $6\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

Dr. J. F. J. Baerken and others, The Hague, August 10, 1875, No. 2. Pendant to 223*b*; signed with the monogram; oval, $7\frac{1}{2}$ inches by 6 inches.

London, June 20, 1903, No. 151. Panel, $6\frac{1}{2}$ inches by 5 inches.

220. A MAN.—Half-length. In profile to the right, with the head in a three-quarter view and the eyes looking at the spectator. The mouth is open; the nose is very thick. On the rough hair is a cap.

Oval.

In the collection of Adolphe Schloss, Paris.

221. A PEASANT.—Half-length, in full face. He has long hair. He wears a large round felt hat, turned up on the right, with a pipe in the front brim. He has an oval face and pointed chin. He looks to the left, and puts out his tongue.

Circular.

In the possession of the Paris dealer Ch. Sedelmeyer.

221a. A Peasant tying his Shoe.—In a landscape.

Sale.—P. P. Rubens, Antwerp, May 1641, No. 286 (Sm. Suppl. 364).

221b. An Alchemist.—An early work.

Some Antwerp experts declared on December 14, 1668, that an "Alchemist" by Brouwer had several times fetched 300 or 400 florins and belonged to his early period; see Van der Branden, p. 854.

211c. A Monk.

Sale.—Johan van Tongeren, The Hague, March 24, 1692, No. 50 (147 florins).

221d. A Man writing.

Engraved by W. Vaillant (Wessely, 127).

Sale.—Allard van Everdingen, Amsterdam, April 19, 1709, No. 58.**221e. A Man cleaning Mussels.***Sale*.—Allard van Everdingen, Amsterdam, April 19, 1709, No. 59.**221f. An Old Man seated, mending a Shoe.**—[Pendant to 226b.]

15 inches by 11 inches.

Sale.—Amsterdam, April 17, 1759, No. 9 (20 florins, with pendant, De Leth).**221g. A Man cooking Pancakes.***Sale*.—Amsterdam, June 5, 1765, No. 24.**221h. A Rustic Bully.***Sale*.—(Supplementary) C. Reyersbergen van Cauwerven, Leyden, July 31, 1765, No. 5.**221i. An Officer of the Watch.**

Panel, about 13 inches by 18 inches.

Sale.—T. Sautels, Louvain, September 10, 1765 (Terw. 486), No. 30 (10 florins 50).**221j. Portrait of a Lover.**—Half-length.Panel, $4\frac{1}{2}$ inches by $3\frac{1}{2}$ inches.*Sale*.—Capello, Amsterdam, May 8, 1767 (Terw. 584), No. 12 (7 florins).**221k. A Peasant reading.**—[Pendant to 210d.] $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.*Sale*.—A. and S. de Groot, The Hague, March 20, 1771, No. 47 (10 florins, with pendant, Furet).**221l. A Man cleaning his Nails with an Instrument.**Panel, about $5\frac{1}{2}$ inches by $3\frac{1}{2}$ inches.*Sales*.—Ghent, September 23, 1777, No. 69.

J. Clemens, Ghent, June 21, 1779, No. 53.

221m. A Thoughtful Old Man.—Both artistic and vigorously painted.Panel, 8 inches by $6\frac{1}{2}$ inches.*Sale*.—P. J. Geelhand, Antwerp, July 5, 1784, No. 92.**221n. A Man.**—Half-length. Landscape background.Panel, about $7\frac{1}{2}$ inches by 5 inches.*Sale*.—Ch. Spruyt, Ghent, October 3, 1815, No. 84.**221o. A Man.**—Half-length. In full face. He laughs very maliciously.Panel, $14\frac{1}{2}$ inches by 14 inches.*Sale*.—De Burtin, Brussels, July 21, 1819, No. 24.

222. The Room of a Dutch Musician.

Signed; $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

In the Paillet and Coclers sales, as a Brakenburg.

Sale.—Paignon Dijonval, Paris, December 17, 1821 (120 francs); noted by Ch. Blanc (ii. 344).

222a. A Peasant relieving Himself.—A spirited composition, well lighted.

Panel, 15 inches by 12 inches.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, No. 48 (32 florins).

222b. An Old Peasant with an Eye-Glass.—Very well painted. [Pendant to 87h.]

Panel, 13 inches by 12 inches.

Sale.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 10 (14 florins 10, with pendant, Lamberts).

222c. A Peasant reclining.—Well painted.

Panel.

Sale.—Amsterdam, August 2, 1830, No. 15 (1 florin, Esser).

222d. A Peasant with a Telescope.—[Pendant to 197b.]

Panel, $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

Sale.—Stadnisky and Muller, Amsterdam, May 16, 1831, No. 15 (26 florins, with pendant, Leembruggen).

222e. A Shoemaker in his Workshop.

Panel, 9 inches by $8\frac{1}{2}$ inches.

Sale.—Pfeiffer and Duprée, Amsterdam, April 11, 1836, No. 21 (3 florins, Roos).

222f. A Peasant seated, with a Hen.

Sale.—Amsterdam, April 27, 1847, No. 8.

222g. A Laughing Peasant.—Half-length. With a pipe in his left hand.

Octagonal panel, 4 inches by 3 inches.

In the Weyer collection, Cologne, 1852 (Parthey, i. 205).

222h. A Peasant leaning on a Table.

Oval panel.

Sale.—Baron de Varange, Paris, May 26, 1852, No. 5 (135 francs).

222i. A Man on a Tub.

In the Palace, Schleissheim, 1859 (Parthey, i. 207).

222j. A Man with Disordered Hair.—He sits at a table, opening his mouth wide with both hands.

Panel, 6 inches by $4\frac{1}{2}$ inches.

In the Hudtwalcker collection, Hamburg, 1861 (Parthey, i. 268); but not mentioned in the Hudtwalcker-Wesselhoeft catalogue of 1889.

222*k*. **A Man laughing scornfully.**—Half-length.

Panel, 15 inches by 14 inches.

In the Von Landauer collection, Stuttgart, 1862 (Parthey, ii. 845).

223. **A Simpering Old Man.**—He wears a green cap and leans over a bench. He rests his left arm on a table, and, holding a short pipe in his hand, points to a box. Most original in expression, delicate in drawing and true to nature.

Panel, about 7 inches by $6\frac{1}{2}$ inches.

Sale.—Senator Gaedertz, Lubeck, September 21, 1864, No. 227.

223*a*. **The Fellow who spoils Milk.**—A humorous and fantastic apparition.

Signed; panel, $21\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

In the Schleissheim Gallery.

Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 14.

223*b*. **A Man with a Bag.**—[Pendant to 219*a*.]

Signed with the monogram; oval, $7\frac{1}{2}$ inches by 6 inches (or the reverse).

Sale.—Dr. J. F. J. Baerken and others, The Hague, August 10, 1875, No. 2.

223*c*. **A Young Man.**—Half-length. He has abundant fair hair, and wears a black coat with a white collar.

Oval panel, 6 inches by $4\frac{1}{2}$ inches.

Sale.—H. Sturm, Cologne, May 29, 1876, No. 208.

223*d*. **The Laughing Man.**

Circular panel, 6 inches across.

Sale.—F. H. Wente of Amsterdam, Paris, February 22, 1893, No. 8.

223*e*. **The Pinch of Snuff.**—A man in brown with a plumed cap takes a pinch from a large snuff-box.

4 inches by $3\frac{1}{2}$ inches.

Sale.—Sykora and others, Frankfort-on-Main, June 6, 1898, No. 19.

223*f*. **A Peasant.**—Half-length. He holds a cup in his left hand. Landscape background. [Pendant to 223*g*.]

5 inches by 3 inches.

Sale.—Brunsvik, Vienna, November 25, 1902, No. 41 (valued at 225 florins).

223*g*. **A Tramp.**—Half-length. He has a tall hat. [Pendant to 223*f*.]

5 inches by 3 inches.

Sale.—Brunsvik, Vienna, November 25, 1902, No. 42 (valued at 200 florins).

223*h*. **A Man writing.**

Panel.

Sale.—Manley Sims and others, London, March 23, 1903, No. 95.

223i. The Unlucky Shipowner.

Canvas, 13 inches by 11½ inches.

Sale.—A. von Keller and others, Frankfort-on-Main, May 17, 1904, No. 12.

224. A Vagabond counting Money.—A fellow with a red nose sits eagerly counting money at a table on which lie coins. In his hat is a clay pipe. An interesting picture, vigorously painted.

Panel, 6 inches by 5 inches.

In the collection of Count Sternberg.

In the collection of Von Schloss, Tillysburg.

Sale.—W. Löwenfeld of Munich, Berlin, February 6, 1906, No. 117.

224a. A Peasant seated.

Panel, 11½ inches by 8½ inches.

Sale.—Sir George Dashwood, Bart., and others, London, December 14, 1907, No. 143 (£3 : 13 : 6, Baines).

224b. A Peasant reading.—Half-length. He wears a fur cap with a pipe in it, and reads a paper. Behind him to the right is a young man in a plumed cap.

Circular.

Engraved by Coenraad Waumans.

224c. A Laughing Man.—In a high hat.

Engraved by A. Blooteling (Wessely, 85).

224d. A Man in a Fur Cap.—Under the cap is a hood.

Engraved by A. Blooteling.

225. Head of a Man.—A study.

In the collection of Georg Rath, Budapest, 1906 catalogue, No. 160.

225a-c. A Head ; and, Two Half-Length Figures.

Mentioned in the inventory of Rembrandt's effects, July 25, 1656, Nos. 49 and 82 ; see Hofstede de Groot, *Rembrandt-Urkunden*, pp. 193, 195.

225d. An Old Man.

A small picture.

Sale.—Earl of Arundel, Amsterdam, September 26, 1684 (Hoet, i. 3), No. 56 (21 florins).

225e-k. Seven Heads.

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 140, 305 (a small picture), 322, 373, 375, 376 (two pictures).

225l. A Head.

A small picture.

Sale.—Quiryn van Biesum, Amsterdam, October 18, 1719 (Hoet, i. 234), No. 142 (3 florins 10).

225m. A Peasant.

A small picture.

Sales.—Philips de Flines, Amsterdam, April 20, 1700 (Hoet, i. 56), No. 49 (4 florins).

Heirs of Caspar Netscher, A. Schouman, and others, The Hague, July 15, 1749, No. 236 (3 florins 15).

Haarlem, June 23, 1772, No. 87 (12 florins).

225*n-o*. **Two Peasants' Heads.**—Artistically painted. [Pendants.] Panel, 3 inches by 2½ inches.

Sale.—Ghent, September 23, 1777, No. 68.

225*p-q*. **A Peasant.**—Two pictures.

Sale.—Madame (van Nek ?), The Hague, September 18, 1781, No. 125 (2 florins, with a Van Goyen, Sonnenberg).

225*r*. **A Flemish Peasant.**—Very well finished. Panel.

Sale.—B. White and others, London, May 29, 1823, No. 139 (£113, Martins).

225*s-t*. **A Peasant.**—Two pictures.

Panel, 6½ inches by 5 inches.

Sale.—Amsterdam, April 1, 1833, No. 26 (2 florins 25, Wolff).

225*u*. **Interior.**

About 6 inches by 6 inches.

Sale.—Hoorn, July 8, 1817, No. 27 (15 florins).

225*v-w*. **Interiors.**—[Pendants.]

Sale.—L——, Antwerp, May 18, 1846, Nos. 59 and 60.

225*x*. **A Merry Peasant.**

Panel, 6½ inches by 5 inches.

Sale.—(Supplementary) Amsterdam, December 16, 1856, No. 141.

225*y*. **A Peasant.**

Panel, 10 inches by 7½ inches.

Sale.—Brussels, April 15, 1908, No. 191.

225*z*. **A Peasant.**—Half-length.

Oval, tall and narrow.

Formerly in the collection of Schamp d'Aveschoot, Ghent.

Engraved by J. D. Meere.

226. **The Epicurean.**

Engraved in mezzotint by Jan van der Bruggen.

226*a*. **An Old Woman.**

A small picture.

Sale.—Earl of Arundel, Amsterdam, September 26, 1684 (Hoet, i. 4), No. 57 (20 florins).

226*b*. **An Old Woman seated, winding Yarn.**—[Pendant to No. 221*f*.]

15 inches by 12 inches.

Sale.—Amsterdam, April 17, 1759, No. 10 (20 florins, with pendant, De Leth).

226c. A Woman playing the Fiddle.

Sale.—Jacob Snels, The Hague, July 11, 1763 (Terw. 341), No. 62 (10 florins)—but in the original catalogue No. 62 (9 florins, Moril).

226d. A Woman playing with a Cat.—[Possibly identical with

226e. Pendant to 219a.]

6½ inches by 4½ inches.

Sale.—Th. Schwencke and others, The Hague, October 6, 1767, No. 87 (3 florins).

226e. An Old Woman playing with a Kitten.—[Possibly identical with 226d.]

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 174 (7 florins, Roewalt).

226f-g. Two Pictures of Women at a Table.—Half-length.

Small pictures.

Sale.—Nicolaas de Bruyn, Leyden, May 10, 1774, No. 104.

226h. An Old Woman warming Herself.

Circular, about 5 inches across.

Sale.—H. Houtkamp, Alkmaar, March 19, 1776, No. 220.

227. The Woman spinning.—In a room is a woman at a spinning-wheel. Beside her are a cat and an open cupboard. In front are a bench and a tub, on which are a dish of ham, an earthenware jug, and other things. Vigorous and well painted.

7½ inches by 9 inches.

Sale.—Van Dijn, Amsterdam, January 10, 1814, No. 32 (15 florins 50).

227a. A Woman asleep, with a Cat.

Panel, 10 inches by 7 inches.

Sale.—Amsterdam, November 2, 1818, No. 6 (9 florins 5, Van Eyk).

227b. A Woman with Fish.—A woman holding a jug, with a basket of fish before her. Vigorously painted.

A small picture.

Sale.—Amsterdam, January 25, 1825, No. 149 (1 florin 5, Stork).

227c. A Drunken Woman.

20 inches by 23½ inches.

Sale.—S. Tulp, Leeuwarden, April 9, 1846, No. 9.

228. The Beggar-Woman.—Near a broken wooden door a woman in rags sits on a stone, in profile. A very good little picture.

Traces of the monogram at top to the left; panel, 6 inches by 8 inches.

Sale.—C. Pagenstecher, Cologne, May 28, 1889, No. 16 (72 mark, Oppenheim).

228a. **The Old Woman drinking.**—Half-length. An old woman notes with concern that her jug is empty.

Panel, 12 inches by $8\frac{1}{2}$ inches.

Sale.—Alphonse Wattel-Bayart, Roubaix, December 17, 1906, No. 69.

228b. **A Painter's Studio.**

Mentioned in the inventory of Rembrandt's effects, July 25, 1656, No. 4; see Hofstede de Groot, *Rembrandt-Urkunden*, p. 190.

229. **PORTRAIT OF THE PAINTER.**—Half-length. A man, seen almost in full face, the figure inclined a little to the right and the head three-quarters left. He looks to the left and slightly downward; his right hand is half hidden under the open coat; the other hand is not shown. He has long untidy hair, and a slight moustache, whiskers, and beard. He wears a brown jacket, with the three upper buttons fastened, showing the white shirt at the neck and below the buttons. In the background is a green dune-landscape, with bushes, under a blackish-blue sky.

Panel, $9\frac{1}{2}$ inches by 6 inches.

A replica is in the Gigoux collection, Besançon, No. 49.

A copy is in the collection of J. Lenglard, Lille.

Purchased for The Hague Gallery in London, 1897.

In the Royal Picture Gallery, The Hague, 1907 catalogue, No. 607.

229a. **Portrait of the Painter.**

See Moes, *Iconographia Batava*, i. 1169, 1.

In the collection of the Elector Palatine Johann Wilhelm, who died 1716, Düsseldorf, second cabinet (Von Gool, ii. 564).

229b. **Portrait of the Painter.**—He sits on the floor with a glass and a pipe. Fine transparent colour.

Panel, 19 inches by 9 inches.

Sale.—J. L. Böhm, Vienna, December 4, 1865, No. 1643.

229c. **Portrait of the Painter.**—Half-length. A man in a black cloak with a white ruff. He sits on a chair upholstered in red, seen almost from the back but with his face turned to the spectator.

Panel, $10\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 208.

229d. **Portrait.**—Said to represent Brakenburg, who died 1650.

4 inches by $3\frac{1}{2}$ inches.

Sale.—Amsterdam, September 16, 1760, No. 81 (15 florins, with No. 6 of the sale).

229e. **A Portrait.**—Half-length. A man with a cap.

Panel, $8\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 123.

229f. **Portrait of a Man.**

Copper.

Sale.—J. Christiaan, Amsterdam, November 17, 1779, No. 236 (3 florins 5, Levade).

229g. Portrait of a Man.

Panel, 4 inches by 4 inches.

Sale.—G. H. Trochel and others, Amsterdam, May 11, 1801, No. 16 (18 florins, Gruijter).

229h. A Portrait.

Sale.—The Hague, June 8, 1820, No. 268.

229i. Portrait of a Man.

Panel, 13½ inches by 10½ inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 30.

229j. Portrait of a Man.

Panel, 9 inches by 6½ inches.

Sales.—A. Oudry, Paris, April 16, 1869.

V. Bauchau and others, Brussels, February 3, 1874, No. 8.

230. Portrait of a Man.—He is bare-headed, with dark hair and a moustache. He is in black, with a smooth white collar. His head is turned to the left.

Panel, 7½ inches by 5½ inches.

Sale.—Duke of Marlborough, London, June 26, 1886, No. 5.

231. Portrait of the Painter Craesbeeck.—Half-length. He is in red, and looks at the spectator with a discontented air. Executed in the style of a miniature.

Panel, 5½ inches by 4 inches.

232. A VIEW OF THE DUNES: MOONLIGHT.—In the left foreground stand peasants in a group. In the right foreground is a cottage with a high thatch, and trees behind it to the left. In the left background a church-tower rises amid trees. Behind it to the right is the sea, with vessels, and the moon rising. On the dunes two men, one seated and the other standing, are seen as silhouettes.

Signed on the right at foot with the monogram; panel, 10 inches by 13½ inches.

Sale.—A. Brentano, Frankfort-on-Main, April 4, 1870, No. 5.

In the Suermont collection, Aachen; acquired in 1874 by the Royal Berlin Museums.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 853B.

233. THE SHEPHERD ON THE ROAD.—A shepherd, with his dog, sits playing a reed-pipe on a sandy road, which leads to several cottages hidden amid tall trees on the left. On the other side of the road are sheep. To the right is the view of a pasture bounded by the dunes.

Signed on the sandhill to the left with the monogram; panel, 19½ inches by 32½ inches.

Engraved by F. L. Meyer.

Purchased for the Berlin Museum in Paris, 1878.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 853H.

234. A LANDSCAPE BY MOONLIGHT.—With peasants

round a fire. In the distance is the tower of Antwerp, with the moon behind it. Ascribed to D. Teniers, but almost certainly by A. Brouwer.

Panel, 24 inches by 35 inches.

In the Hamburg Kunsthalle, 1887 catalogue, No. 176; catalogued as by D. Teniers the younger.

235. A WOODLAND SCENE.—To the right is a wood. Between the tree-trunks is seen a cottage. In the left middle distance is another cottage, on a road leading from the left foreground across the dunes to the sea. On the road in front are a man, a woman, and a dog. From the right foreground a second road runs to join the first in the middle distance; near the junction are several sheep. On the sea are vessels. Brilliant local colours. A strong brownish-green in the foliage, red in the cottage-roof, a dark blue in the water, and a light blue in the sky, which is covered with white clouds on the horizon. Formerly ascribed to Jacob van Ruisdael and bearing his forged monogram. Loose in style and well handled. One of the best pictures of this kind.

Panel, 15 inches by 16 inches.

Exhibited at the sixth International Art Exhibition, Munich, 1892.

Purchased in 1891 from the Paris dealer E. Warneck.

In the collection of the late Alfred Thieme, Leipzig, Bode's 1900 catalogue, No. 10.

236. LANDSCAPE.—A hilly country with polled trees and a cottage. Surrounded with a wreath of flowers and fruit by Daniel Seghers. The landscape is charming, and one of Brouwer's best works of this kind. Formerly ascribed to Rembrandt.

Bought by Lord Ellesmere in Russia (Waagen, ii. 45).

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 129.

237. LANDSCAPE WITH A POOL.—On the right is a pool, with somewhat steep banks to the left and at the back. In the centre foreground three fishermen are busy with their nets, and a man stands by a tub. In the left foreground are high trees, with bushes behind them to the right. In the centre distance is a village, with a lofty church-tower. In the right background are more trees. Strong evening light. The figures were ascribed to Teniers and the landscape to Rembrandt, but both are unquestionably by Brouwer. It is his largest but not his best landscape.

Canvas, 43 inches by 62 inches.

Mentioned by Waagen (ii. 166, and Suppl. 92).

In the collection of the Duke of Westminster, London, 1888 catalogue, No. 83.

238. LANDSCAPE BY MOONLIGHT.—In the centre is a farm, with a cottage to the left, and trees in the right foreground. In the left foreground stands a man.

In the collection of the late Maurice Kann, Paris.

239. A WOODLAND SCENE.—Slightly rising ground, with a tree in the middle and a wood at the back. In the left foreground is a

peasant walking to the left. On the right, in front of the wood, two peasants with their wives are quarrelling. Near them to the right is what looks like part of a wall.

Panel, $6\frac{1}{2}$ inches by 10 inches.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller and Co., Amsterdam, 1906, No. 23.

In the possession of the Paris dealer, E. Warneck.

240. LANDSCAPE IN TWILIGHT.—A road and a cottage. In the left foreground are two figures; one is in the centre; farther back are two more, one of them in red; on the right is a signpost.

Panel, $9\frac{1}{2}$ inches by 7 inches.

In the collection of John G. Johnson, Philadelphia.

241. A VIEW OF THE DUNES.—Bushes grow over the dunes. In the right foreground two peasants converse; one stands, while the other sits on a bank. In the left foreground a third peasant stands on the dunes. To the right is a rolling plain. A very spirited sketch. Brown in tone; in the distance is a blue hill.

Panel, 10 inches by 14 inches.

Presented to the Vienna Academy by Count Lamberg, 1821.

In the Vienna Academy, 1900 catalogue, No. 705.

241a. Landscape with a Starry Sky.

Sale.—P. P. Rubens, Antwerp, May 1641, No. 274 (Sm. Suppl. 364).

241b. Two Peasants near a Windmill.

Sale.—P. P. Rubens, Antwerp, May 1641, No. 287 (Sm. Suppl. 364).

241c. Landscape by Moonlight.

Sale.—P. P. Rubens, Antwerp, May 1641, No. 288 (Sm. Suppl. 364).

241d. Night.

A small picture.

Sale.—Jan Agges, Amsterdam, August 16, 1702 (Hoet, i. 69), No. 85 (3 florins 15).

241e. A Fine Landscape.

14 inches by 18 inches.

Sale.—Pieter Suyers, Antwerp, August 22, 1752 (Terw. 63), No. 32 (42 florins 50).

241f. Landscape with Figures.

Panel, 8 inches by $6\frac{1}{2}$ inches.

Sale.—J. B. Horion, Brussels, September 1, 1788, No. 144 (46 florins, Leroy).

241g. Landscape with Figures.

Panel, $9\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Sale.—Antwerp, June 8, 1803, No. 74 (1 florin, with No. 83 of the sale).

241h. Landscape with Several Figures.—In front are a peasant beating his wife and a loving couple. Brilliant colours.

Panel, $5\frac{1}{2}$ inches by 7 inches.

Sale.—J. F. de Vinck de Wesel, Antwerp, August 16, 1814, No. 52 (27 florins).

241i. Landscape.

17 inches by 15 inches.

It is uncertain whether the following are identical :

Sales.—P. P. Rubens, Antwerp, May 1641, No. 278 (Sm. Suppl. 364).

Philips de Flines, Amsterdam, April 20, 1700 (Hoet, i. 56), No. 45 (3 florins 10).

Antwerp, August 25, 1762 (Terw. 281), No. 61 (17 florins).

Amsterdam, January 25, 1825, No. 186 (1 florin 5, Stork): a "Landscape with a Pool."

241j. Landscape with Figures.

Panel, $6\frac{1}{2}$ inches by 5 inches.

Sale.—De Burtin, Brussels, November 4, 1841, No. 6 (16 francs, Schmidt).

242. Landscape: Evening.—A swineherd pastures his swine under willows and other trees. Darkness settles on the horizon. An unusual subject for this rare and admirable master.

In the collection of Munro of Novar, 1854 (Waagen, ii. 138).

242a. Peasants in a Landscape.

Sale.—London, July 16, 1869, No. 66.

243. Cottages.—In the left foreground two peasants converse.

Panel, 9 inches by $10\frac{1}{2}$ inches.

Sale.—Ch. Sedelmeyer, Vienna, December 20, 1872, No. 91 (325 florins).

244. Landscape with Five Figures.—Five peasants follow a road which winds through rolling country to the foot of a hill overgrown with bushes. The first two men drive a pig. The third carries a bundle under one arm and a stick in the other hand. The last two, a man and a woman, go away embracing. On the side of the road to the right is a signpost; on the other side is a thatched cottage. The cloudy sky clears on the horizon.

Panel, 10 inches by $7\frac{1}{2}$ inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1885, No.

142.

Sale.—David P. Sellar, Paris, June 6, 1889, No. 3.

244a. A View of the Dunes.

Engraved by W. Woernle.

245. A Cat and a Hen.

Sale.—Amsterdam, September 26, 1763, No. 113 (3 florins).

246. Still-Life.—A herring, food, and crockery on a table.

Panel, about 29 inches by $23\frac{1}{2}$ inches.

Sale.—Count von Brabeck, Count Andreas von Stolberg, Hanover, October 31, 1859, No. 39.

247. Several Pictures.

Six pictures by Brouwer and Parzellis, in the possession of Rembrandt, before December 25, 1655, were valued by L. van Ludick and A. Fransz at 750 florins the lot; *see* Hofstede de Groot, *Rembrandt-Urkunden*, p. 184.

247a. A Small Picture.

Sale.—Ysselstein, May 26, 1744, No. 79.

247b-e. Four Pictures.

Of various dimensions.

In the collection of J. Merian, Frankfort, 1752 (Hoet, ii. 347); offered for sale by Jacob Heldewir (for 3 florins).

247f-g. Two Pictures.

Sale.—Hendrik Bagh, Leyden, August 24, 1761, Nos. 66 and 67 (8 florins 50 the pair).

248. A Capital Piece.

25½ inches by 22½ inches.

Sale.—Amsterdam, May 23, 1764, No. 106 (9 florins, Ketelaar).

248a. A Picture.

Panel, 6½ inches by 4½ inches.

Sale.—Brussels, July 23, 1767 (Terw. 626), No. 78 (22 florins 50).

248b. A Droll Picture.

Sale.—J. Graham and others, The Hague, July 24, 1775, No. 37.

PICTURES THAT BEAR DATES OR CAN BE
DATED

- 1633. 76. A Company of Peasants singing. Earl of Ellesmere, Bridge-water House.
- 1634. 70d. A Loving Couple. Engraved by J. Marinus.
- 1635. *See* 159. Card-Players. F. L. James, London, 1888.

INDEX OF PUBLIC AND PRIVATE COLLECTIONS AND OWNERS

Note.—The name of a city or town represents the most important public collection in that city or town. Thus, London stands for the National Gallery; Paris, for the Louvre; Munich, the Aeltere Pinakothek; Florence, the Pitti and Uffizi. The numbers refer to the entries.

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¹ Colonel Warde's family group, bought in 1909, and sold to Otto Kahn, New York, March 1920.

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¹ Count Hallwyl, Stockholm, is the present owner of this picture.

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¹ G. Salting, who died in 1909, bequeathed his pictures to the National Gallery, London, whose trustees in February 1910, accepted, among others, *Hals* 289, 385; *A. v. Ostade* 142, 291, 535; and *I. v. Ostade* 115.

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¹ Bought by the London dealers Duveen, 1909, and sold to Otto Kahn of New York, March 1910, for, it is said, about £100,000; exhibited on loan in the Metropolitan Museum, New York, April 1910.

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Bartsch 7=29.	Bartsch 34=480c (?), 497a.
" 10=39.	" 35=8a.
" 19=65.	" 43=402.
" 28=404b.	" 46=473, 480.
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" 33=488.	" 50=762.

He is also said to have etched 57, 440, 721a; 421a is similar to his etching.

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